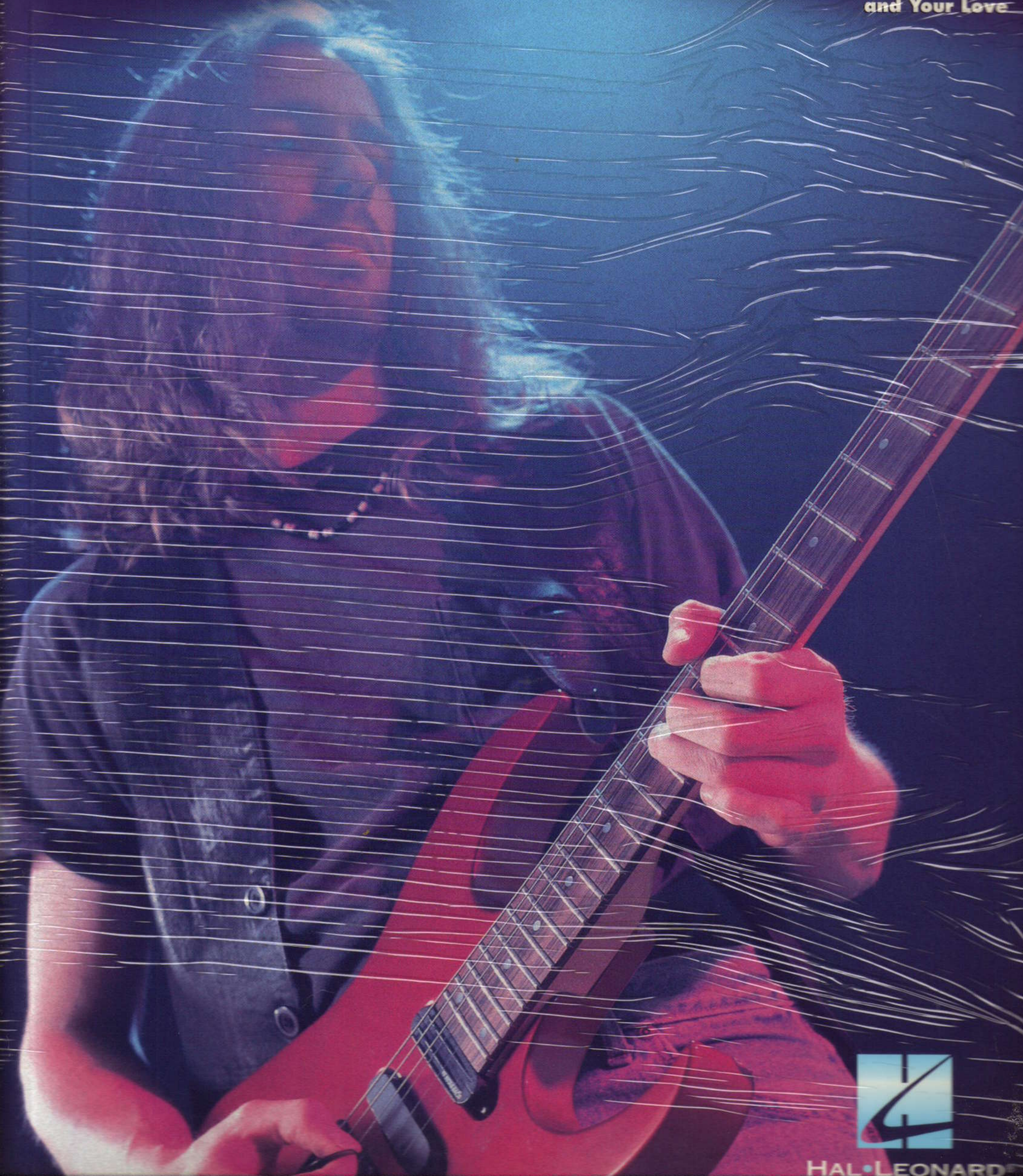
RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

'80s FLASHBACK

22 GREAT ROCK HITS INCLUDING

Addicted to Love, Every Breath You Take, Money for Nothing, Time After Time, and Your Love



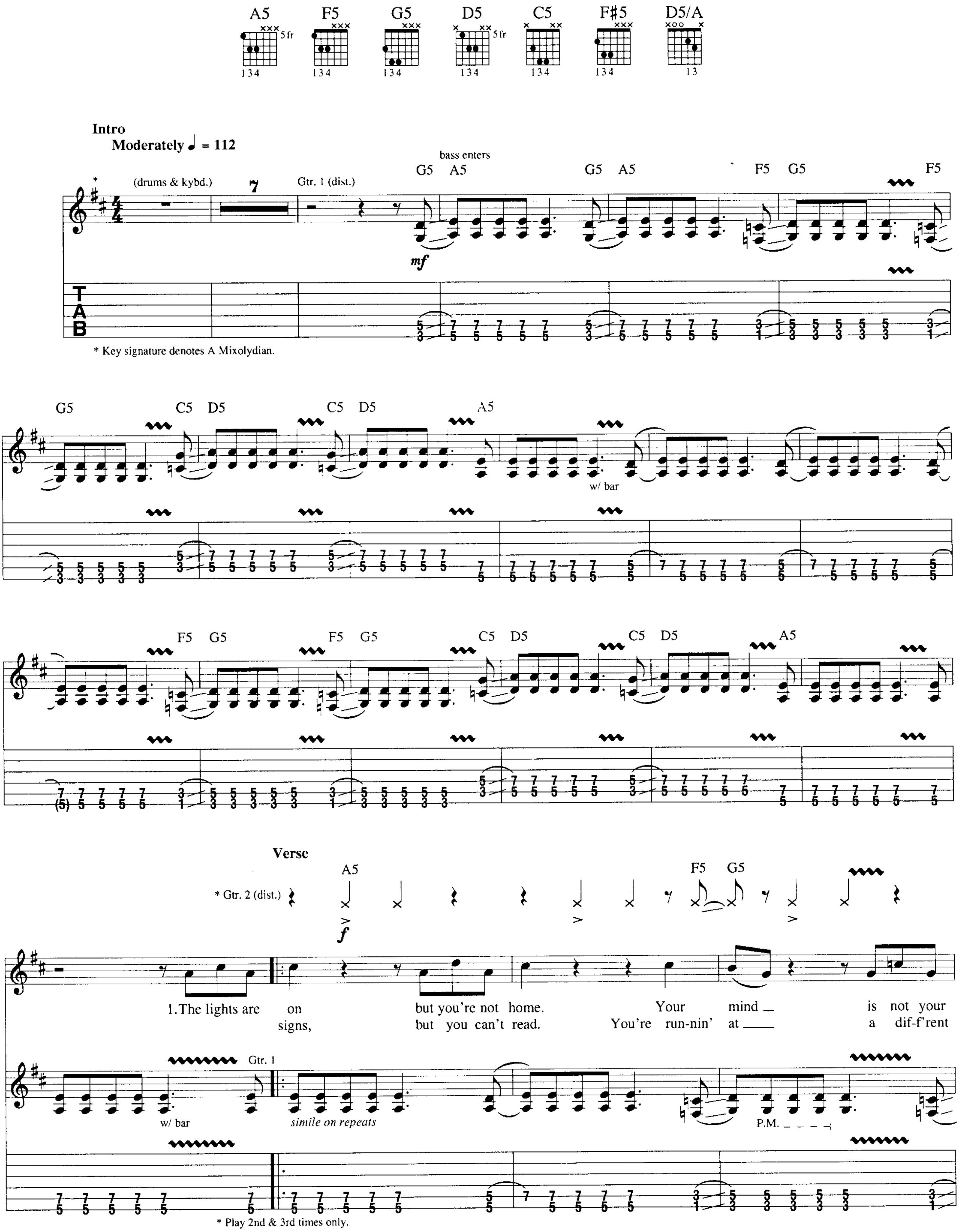
HAL•LEONARD

'80s FLASHBACK

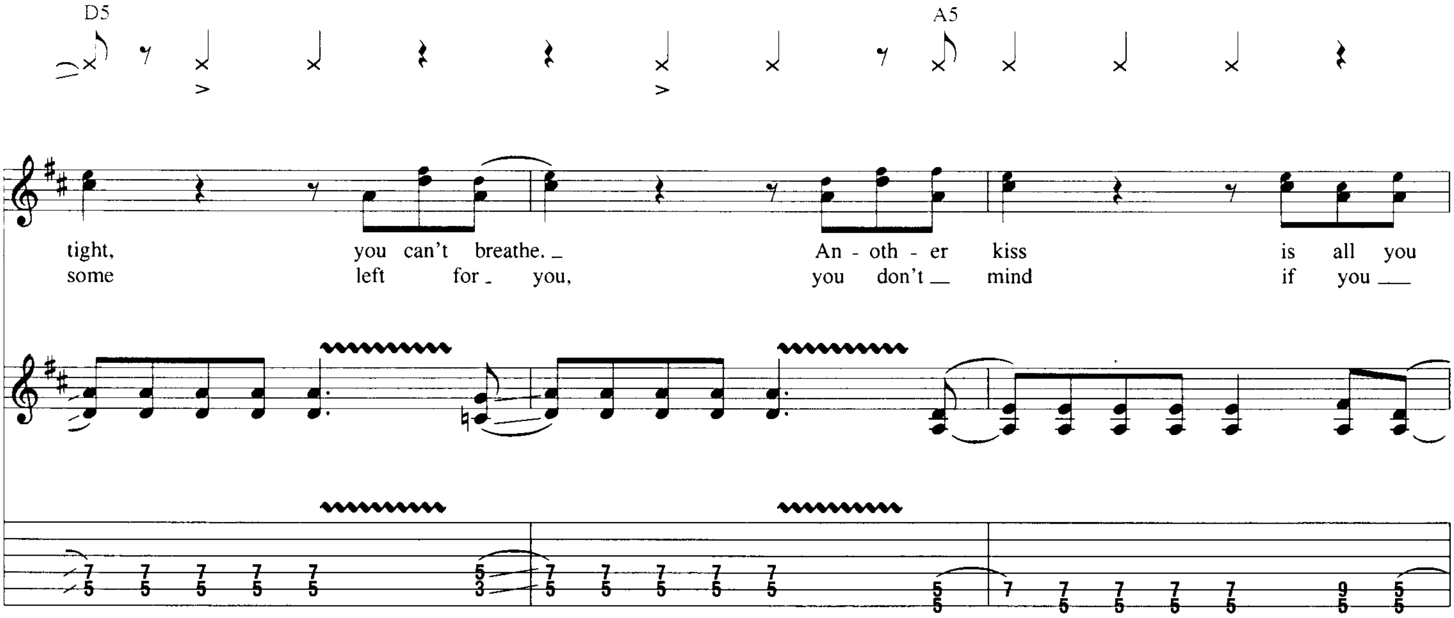
CONTENTS

Addicted to Love

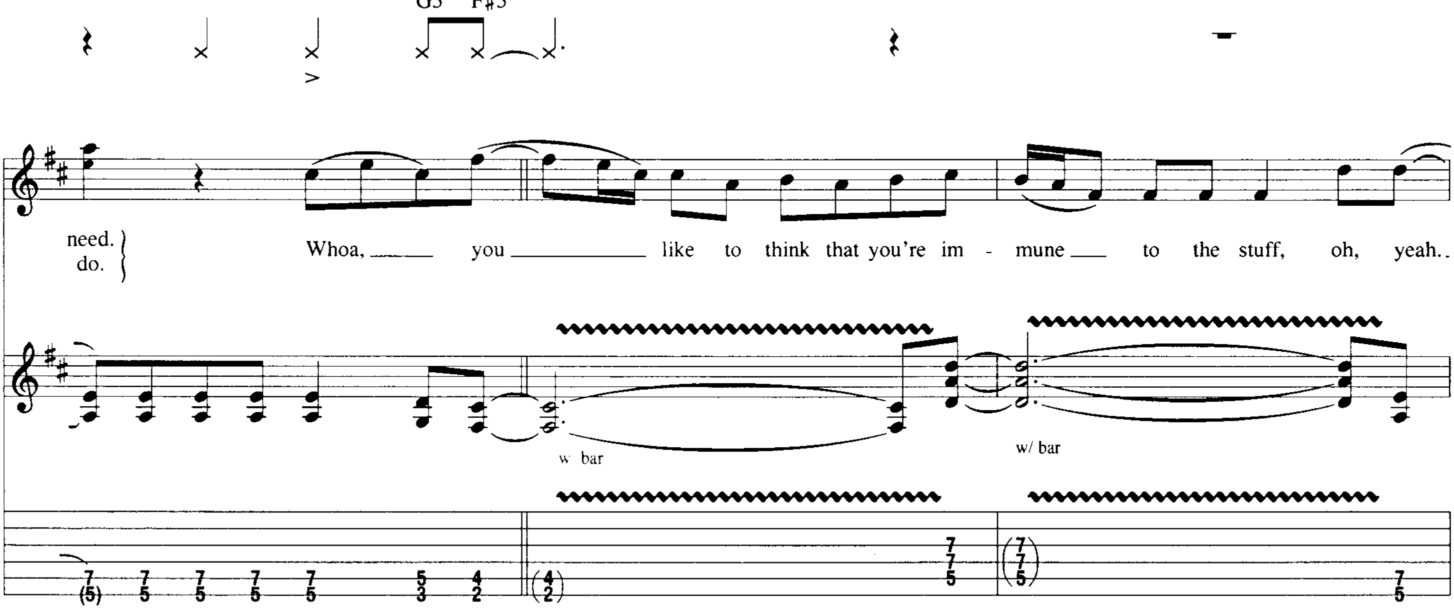
Words and Music by Robert Palmer

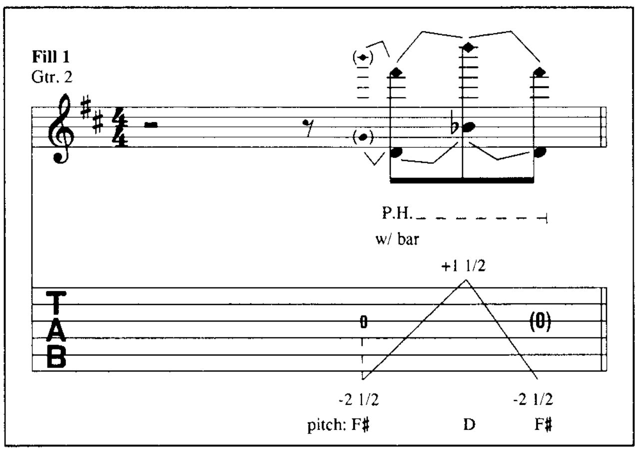


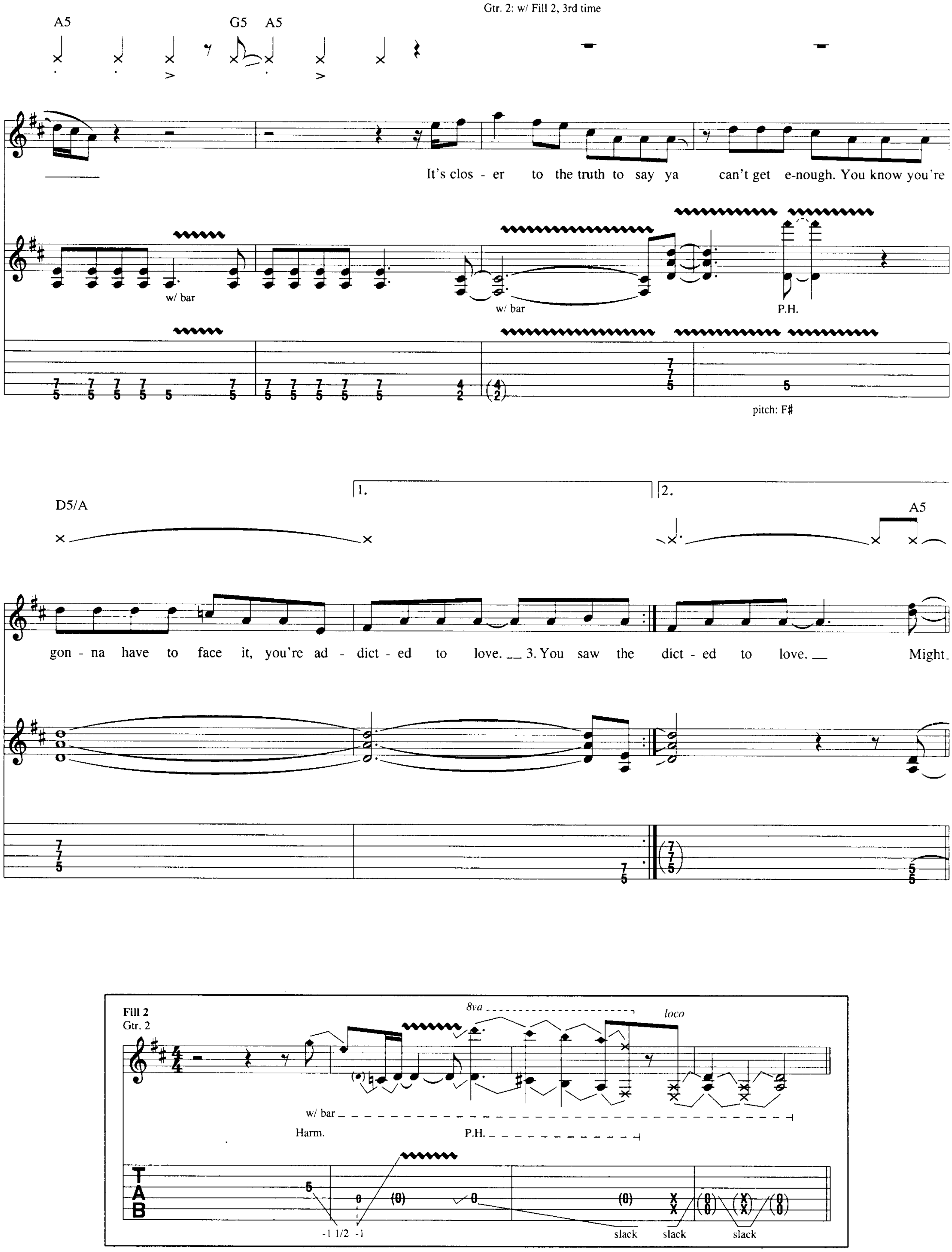

D5
G5
own. Your heart sweats, your bod - y shakes. An - oth - er
speed. Your heart beats in dou - ble time. An - oth - er
P.M.
A5
Verse
A5
kiss is what it takes. 2. You can't sleep, you can't
kiss and you'll be mine. 4. A one track mind; you can't be
5. See Additional Lyrics
(Whoa. ___)
F5 G5
C5
eat. There's no doubt ___ you're in deep. ___ Your throat is
saved. Ob - liv - i - on ___ is all you crave. ___ If there's

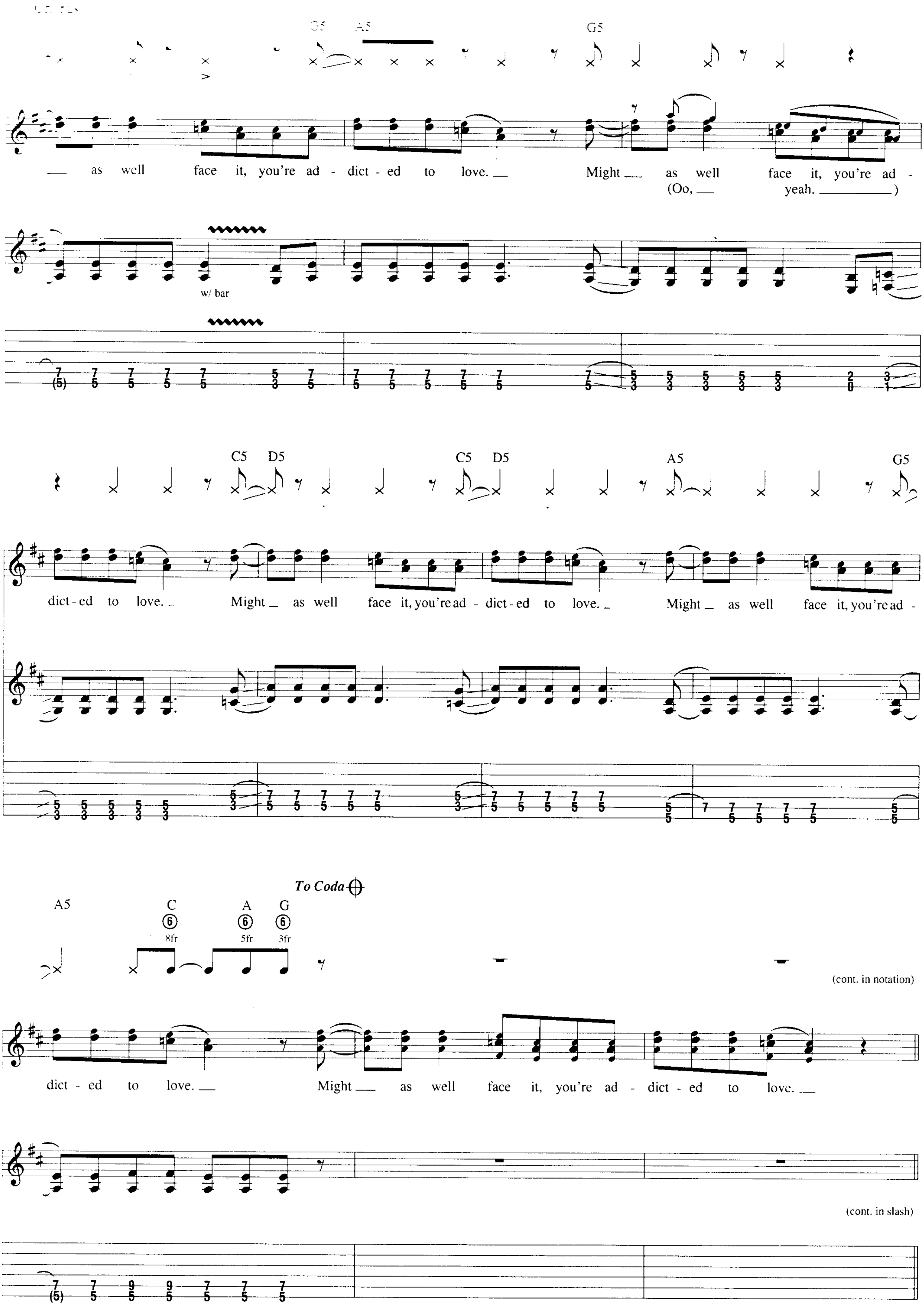

D5
A5
tight, you can't breathe. An - oth - er kiss is all you
some left for you, you don't mind if you

Pre-Chorus


G5 F#5
Gtr. 2: w/ Fill 1, 3rd time
need.
do.
Whoa, you like to think that you're im - mune to the stuff, oh, yeah.
w/ bar
w/ bar

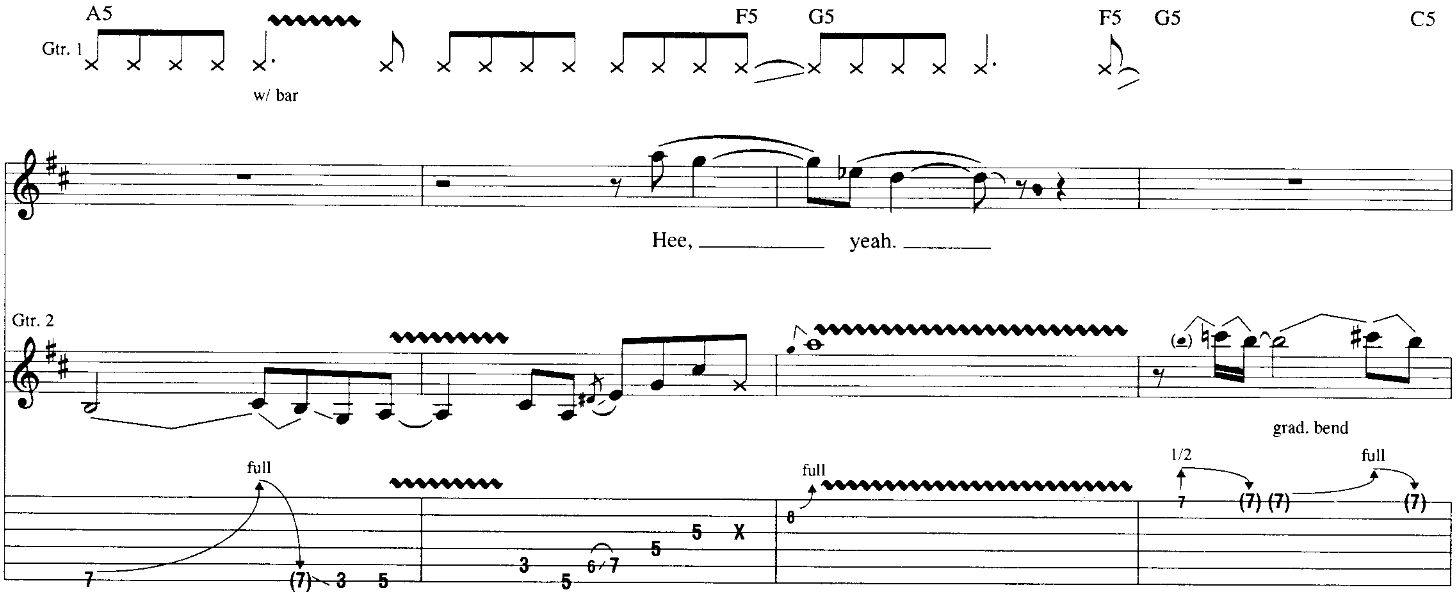

Fill 1
Gtr. 2
P.H.
w/ bar
+1 1/2
T
A
B
-2 1/2
-2 1/2
pitch: F# D F#

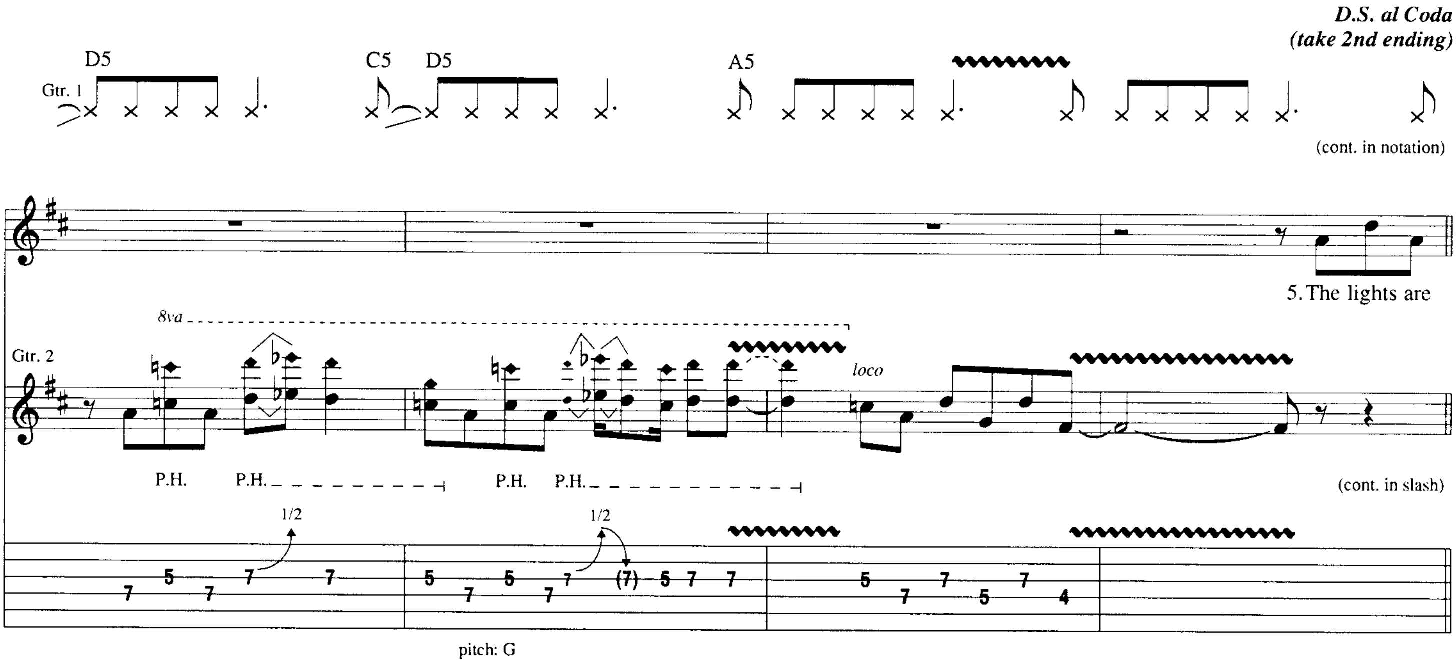

Gtr. 2: w/ Fill 2, 3rd time
A5
G5 A5
It's clos - er to the truth to say ya can't get e-nough. You know you're
w/ bar
w/ bar
P.H.
pitch: F#
1.
2.
D5/A
A5
gon - na have to face it, you're ad - dict - ed to love. 3. You saw the dict - ed to love. Might.
Fill 2
Gtr. 2
8va
loco
w/ bar
Harm.
P.H.
slack
slack
slack

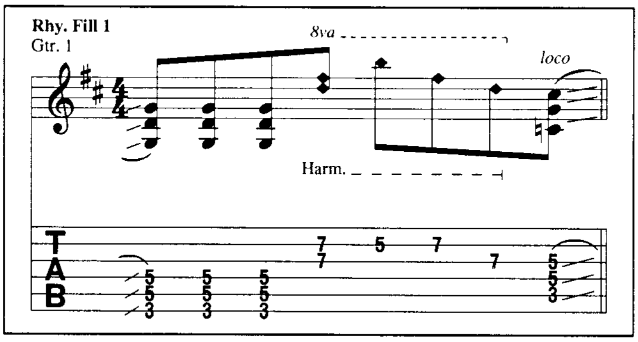

G5 A5 G5
as well face it, you're ad - dict - ed to love. Might as well face it, you're ad -
(Oo, yeah.)
w/ bar
C5 D5 C5 D5 A5 G5
dict - ed to love. Might as well face it, you're ad - dict - ed to love. Might as well face it, you're ad -
To Coda
A5 C 8fr A 5fr G 3fr
(cont. in notation)
dict - ed to love. Might as well face it, you're ad - dict - ed to love.
(cont. in slash)

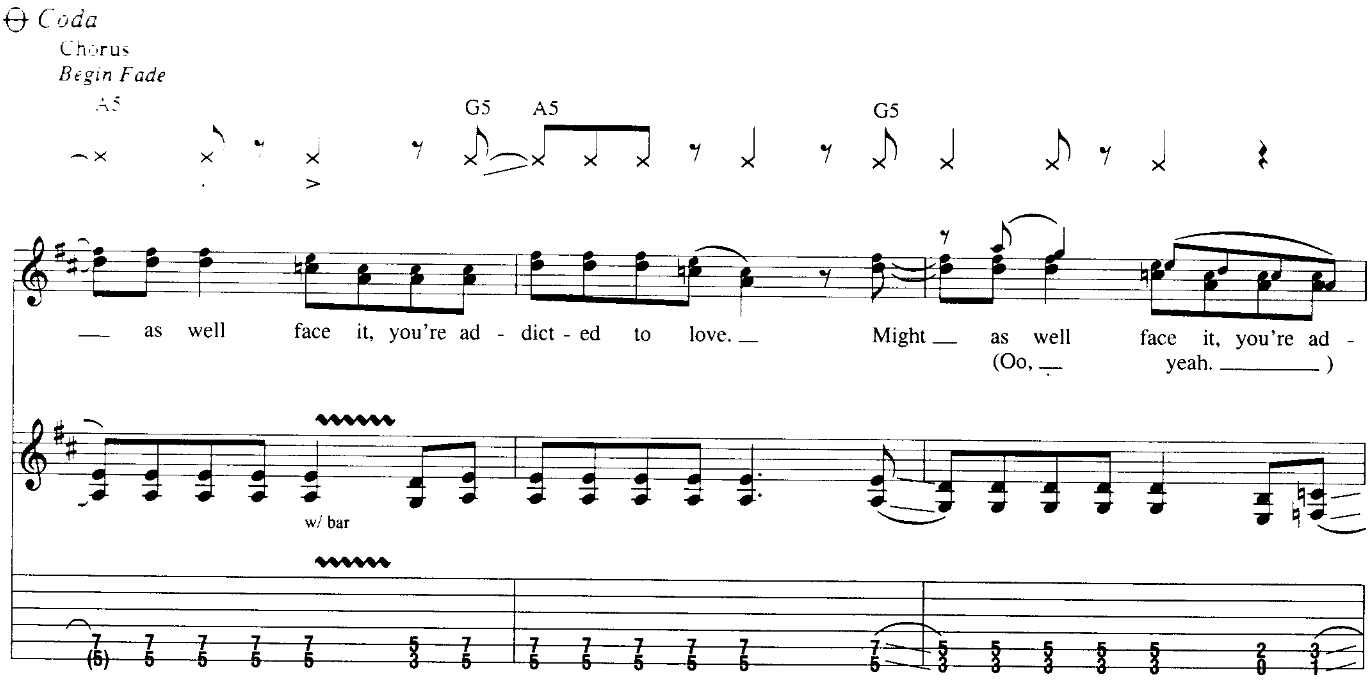
Guitar Solo

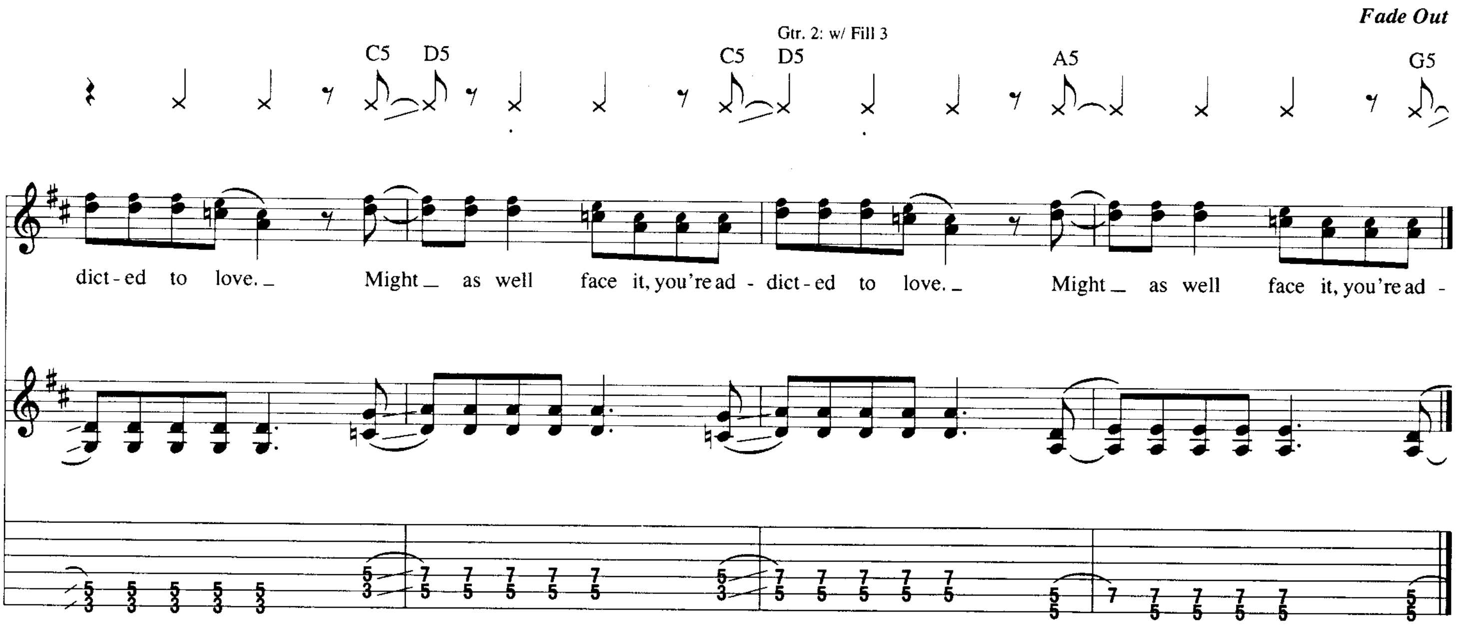
Gtr. 1: w/ Rhy. Fill 1





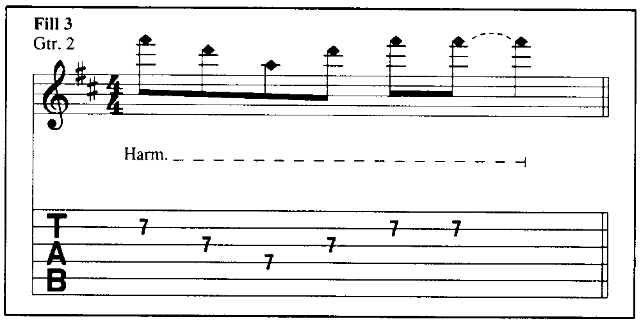






Additional Lyrics

5. The lights are on, but you're not home.
Your will is not your own.
Your heart sweats, your teeth grind.
Another kiss and you'll be mine.



Another One Bites the Dust

Words and Music by John Deacon




Am
Em
(Am)
other one bites the dust. And an - oth-er one gone, and an-oth-er one gone. An - oth-er one bites the dust, yeah.
F♯5)
(A5)
Gtr. 1 tacet
(F♯5)
F♯m7
G5
Gtr. 1: w/ Riff A, 2 times
N.C.(Em)
Hey, I'm gon-na get you too. An - oth - er one bites the dust.
Riff B
End Riff B
* Gtr. 2 (dist.)
mf
P.M.
1/4
* Two gtrs. arr. for one.
Verse
Gtr. 2 tacet
Gtr. 1: w/ Riff A, 2 times
Em
Gtr. 3 (clean)
mf
3
2. How do you think I'm gon - na get a - long with -
Am
G♯m Am
Em
Am
G♯m Am
out you when you're gone? You took me for ev-'ry - thing that I had and kicked me out on my own. Are you
Gtrs. 1 & 3 tacet
N.C.(C5)
(G5)
(C5)
(G5)
(C5)
(G5)
hap-py? Are you sat - is - fied? How long can you stand the heat? Out of the door - way the bul-lets rip ah,
Chorus
(A5)
Em
G5
N.C.(Em)
Gtr. 2 tacet
(Am)
to the sound of the beat. Look out! An - oth - er one bites the dust.
Gtr. 2
1/4



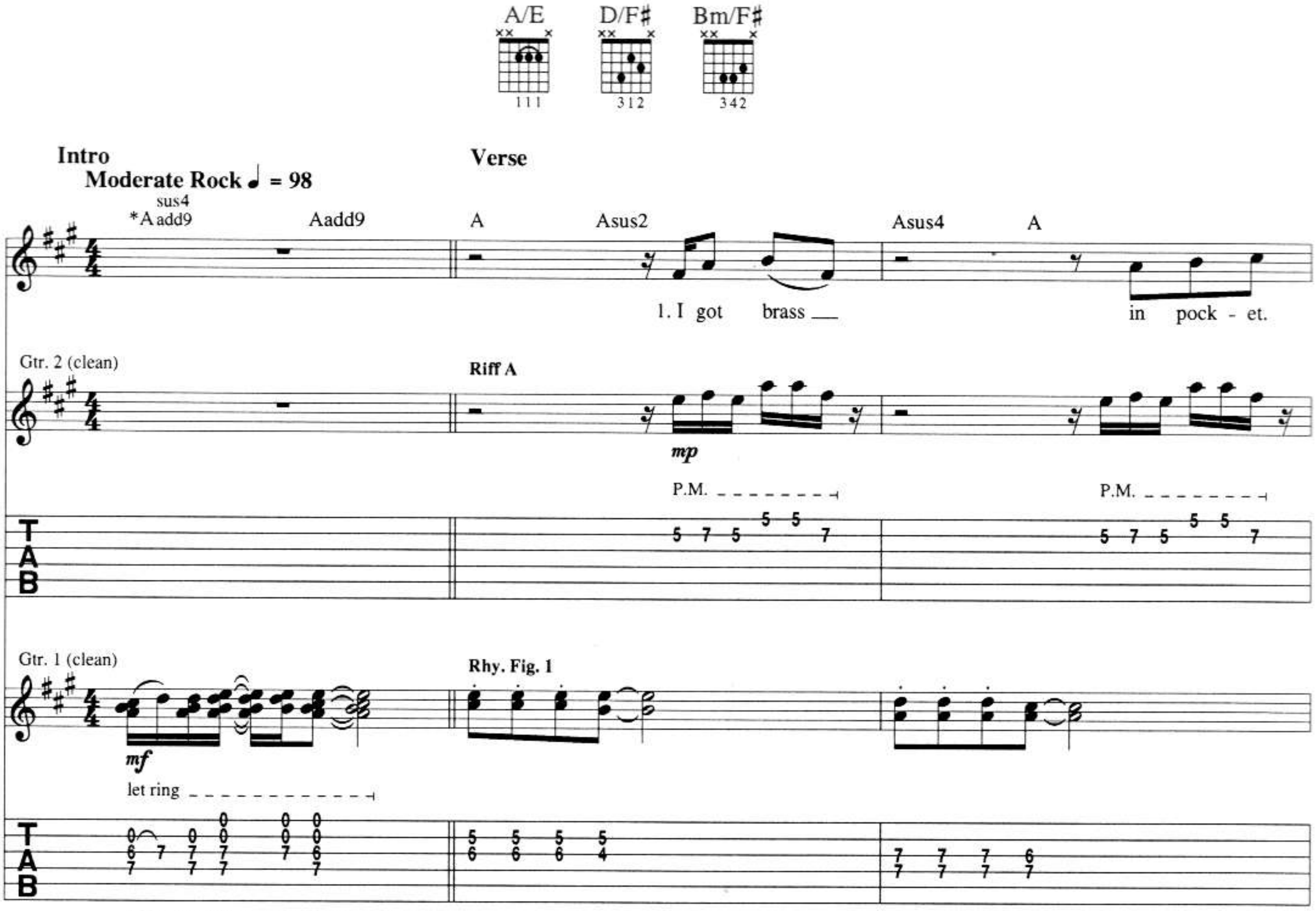
(Em)
(Am)
(Em)
An - oth - er one bites the dust. _ And an - oth - er one gone, and an - oth - er one gone. An -
(Am)
Gtr. 1: w/ Riff B
(F#5)
A5
Gtr. 1 tacet
N.C.(F#5)
F#m7
G5
oth - er one bites the dust. _ Hey, I'm gon-na get you too. An - oth - er one bites the dust. _
Gtr. 2
P.M.
1/4
Interlude
N.C.(E5)
Gtr. 2 tacet
N.C.
3
Hey! Ah,
Gtr. 2: w/ Fill 1
take it! Bite the dust! _ Bite the dust, - ah!
7
Breakdown
N.C.
Hey! An - oth - er one bites the dust. _ An -
Fill 1
Gtr. 2
-1/2
w/ bar -1/2
T
A
B
slack


oth - er one bites the dust. Ow! An - oth - er one bites the dust. Hey, hey! An -
Gtr. 1: w/ Riff A, 2 times
(Em)
(Am)
oth-er one bites the dust. Hey.
(Em)
(Am)
Verse
Gtr. 1: w/ Riff A, 2 times
Em
Gtr. 3
Ooh, shot! 3. There are plen-ty of ways that you can hurt a man and
Am
G#m Am
Em
bring him to the ground. You can beat him, you can cheat him, you can treat him bad and then
Am
G#m Am
Gtrs. 1 & 3 tacet
N.C.(C5)
(G5)
(C5)
(G5)
leave him when he's down, yeah. But I'm read-y. Yes, I'm read-y for you. I'm stand-in' on my own two feet.
(C5)
(G5)
(A5)
(B5)
G5
Chorus
N.C.(Em)
Out of the door - way the bul-lets rip, re - peat-ing to the sound of the beat. Oh, yeah. An -
Gtr. 2
1/4


Gtr. 2 tacet
(Am) (Em) (Am) (Em)
oth-er one bites the dust. An - oth-er one bites the dust. And an - oth-er one gone, and an-oth-er one gone. An -
(Am) (F#5) A5 N.C.(F#5) G5
oth-er one bites the dust. Hey, I'm gon-na get you too. An - oth-er one bites the dust.
(Yeah.)
Gtr. 2
P.M.
1/4
Outro
Gtr. 1: w/ Rhy. Fill 1
Em
Gtr. 3
Gtr. 2 tacet
Am G#m Am
Gtr. 1: w/ Riff A
Em
Shoot-out!
Ay.
Am G#m Am
Gtrs. 1 & 3 tacet
N.C.(C5) (G5) (C5) (G5) (C5) (G5) (A5) (B5) N.C.
Al - right.
Rhy. Fill 1
Gtr. 1
P.M.

Brass in Pocket

Words and Music by Chrissie Hynde and James Honeyman-Scott



*Chord symbols reflect overall tonality.




Asus4/F# Aadd9/F# Aadd9/D Aadd9/E
I feel in - ven - tive. Gon-na make you, make you, make you no - tice.
End Riff A
P.M.
End Rhy. Fig. 1
let ring
Verse
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
A* Asus2 Asus4 A Asus2 Asus4 A
2. Got mo-tion, re-strained e-mo - tion. Been driv-in', De - troit lean - in'.
3. I got rhy-thm, I can't miss a beat. I got new skank, so reet.
* Sing 1st time only.
A/F# Asus2/F# Asus4/F# Aadd9/F# Aadd9/D Aadd9/E
No rea - son, just seems so pleas - in'.
Got some - thing; I'm wink-in' at you.
Gon-na make you, make you, make you no - tice.
Pre-Chorus
E6 E5 Esus4 E E6 E5 Esus4 E
Gon-na use my arms. Gon-na use my legs. Gon-na use my style. Gon-na use my
Gtr. 2
Riff B
End Riff B
P.M.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2

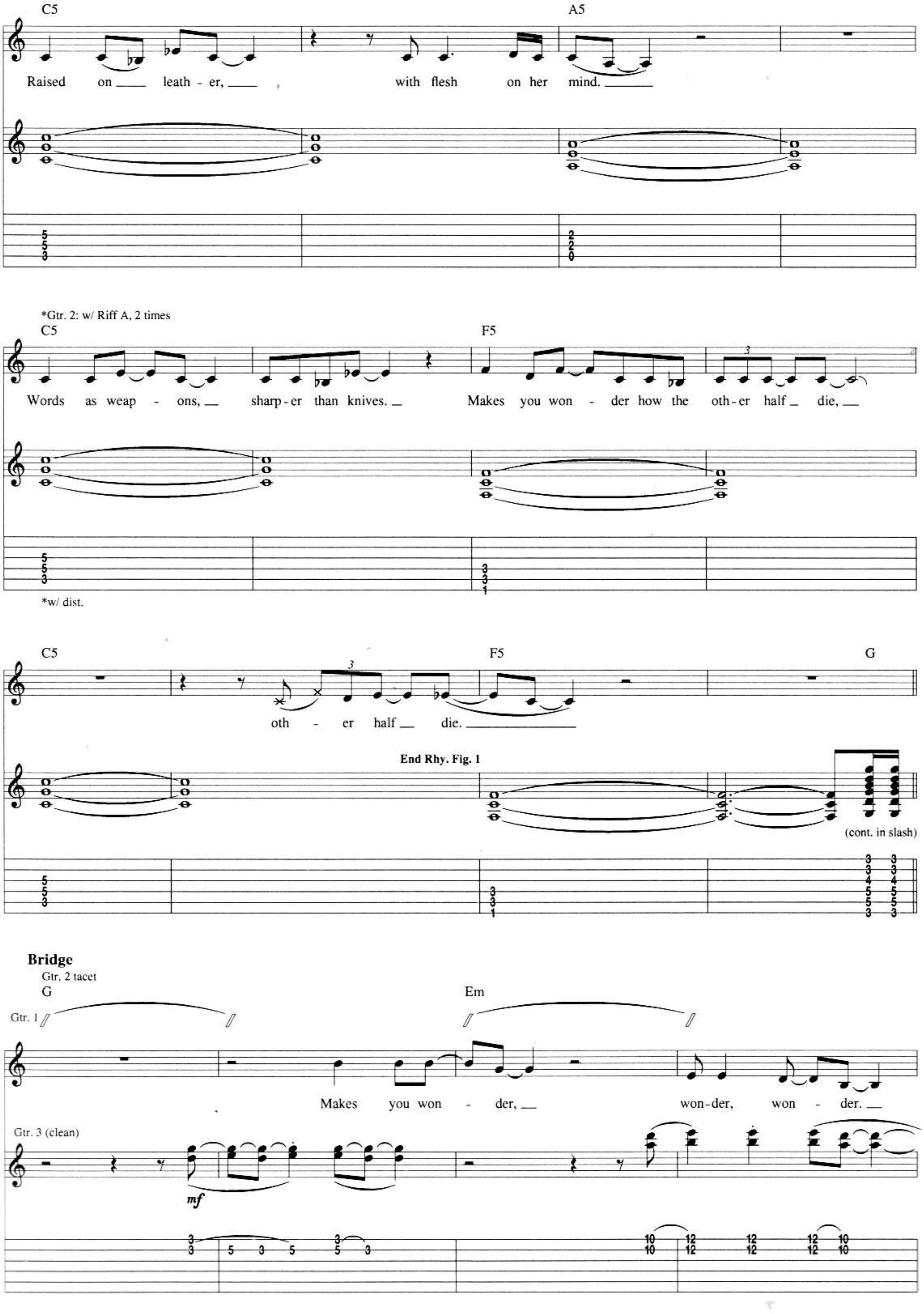

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B
Gtr. 3: w/ Rhy. Fill 1, 2nd time
E6 E5 Esus4 E E6 E5 Esus4 E
side-step. Gon-na use my fin - gers. Gon-na use my, my, my, 'mag - i - na - tion, oh. 'Cause
Chorus
A/E D/F# A/E D/F# A/E D/F# A/E D/F# Bm/F# A/E Bm/F# A/E Bm/F#
Gtr. 2
I gon-na make you see there's no - bod-y else here, no one like
Gtr. 1
let ring throughout
A/E Bm/F# A/E Bm/F# D/F# A/E D/F# A/E D/F# A/E D/F# A/E D/F#
me. I'm spe - cial, so spe - cial, I got - ta
(Spe - cial, spe - cial.)
To Coda
1.
2.
D.S. al Coda
have some of your at - ten - tion. Give it to me. ten - tion. Give it to me. 'Cause
Rhy. Fill 1
Gtr. 3 (dist.)
8va
mf
T
A
B


Coda
Outro
Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas., simile
A Asus2 Asus4 A
(cont. in notation)
ten - tion. Give it to me.
Gtr. 2
P.M.
Asus2 Asus4 A Asus2
Oh.
And when you walk.
Gtr. 1
Asus4 A Asus2 sus4 Aadd9 Aadd9
let ring

Devil Inside

Words and Music by Andrew Farriss and Michael Hutchence



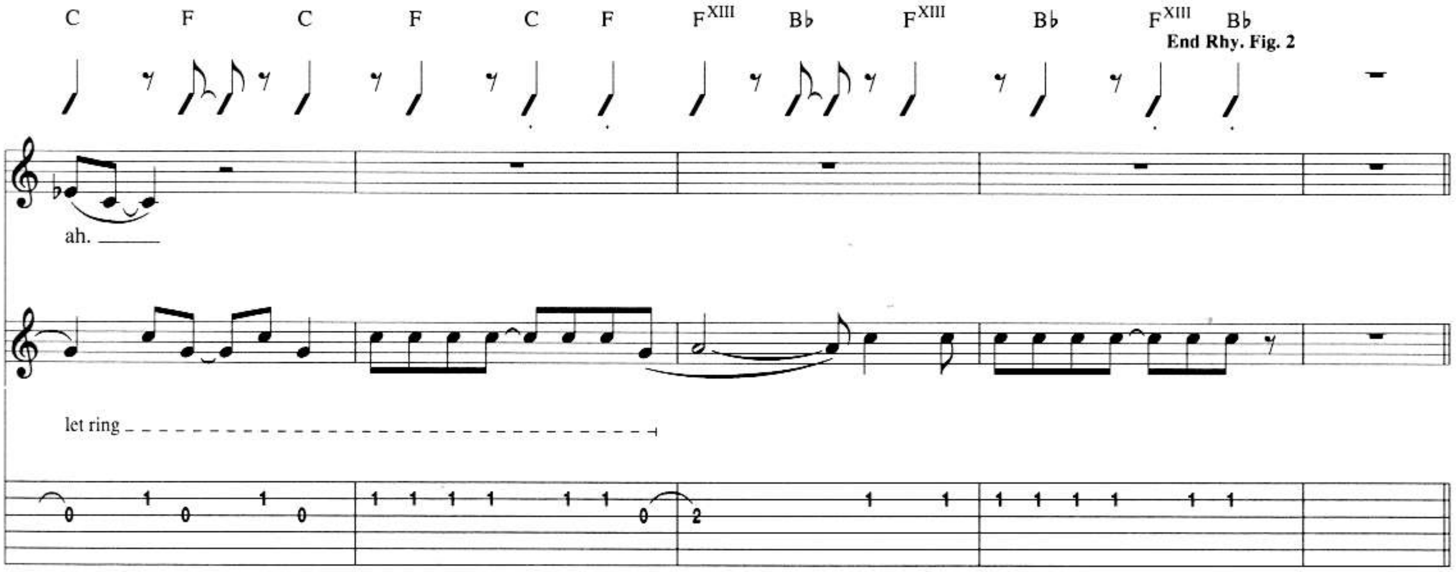

C5
A5
Raised on leath - er, with flesh on her mind.
*Gtr. 2: w/ Riff A, 2 times
C5
F5
Words as weap - ons, sharp-er than knives. Makes you won - der how the oth-er half die,
*w/ dist.
C5
F5
G
oth - er half die.
End Rhy. Fig. 1
(cont. in slash)
Bridge
Gtr. 2 tacet
G
Em
Gtr. 1
Makes you won - der, won-der, won - der.
Gtr. 3 (clean)
mf


Verse
Gtr. 1: w/ Rhy. Fig. 1
G
C5
2. Well, here come the man, with the look in his
8va
Gtr. 3 tacet
A5
C5
A5
eye. Fed on noth-in', but full of pride.
Gtr. 2: w/ Riff A, 2 times
C5
F5
C5
Look at them go, look at them kick. Makes you won-der how the oth-er half live.
Chorus
Gtr. 2 tacet
F5
C5
F5/C
Gtr. 1
Dev-il in-side, the dev-il in-side, Ev-'ry sin-gle one of us, the
Whispered: (Dev-il in-side, the dev-il in-side.
Gtr. 1 Rhy. Fill 1
End Rhy. Fill 1
Gtr. 3
(cont. in slash)
C5
F5/C
dev-il in-side. Dev-il in-side, dev-il in-side, ev-'ry sin-gle one of us, the dev-il in-side.
Dev-il in-side, dev-il in-side.)

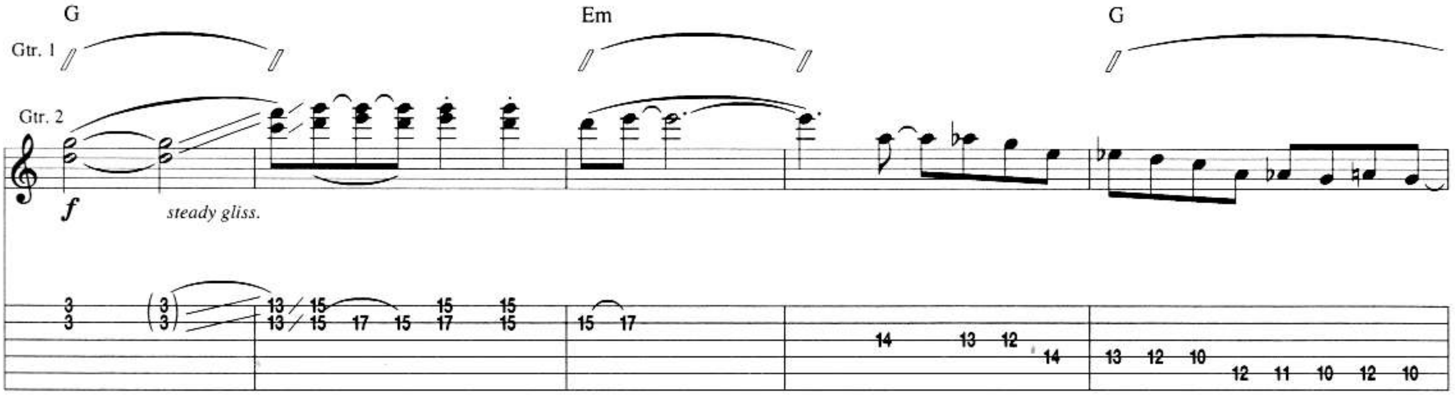

Interlude
Gtr. 1: w/ Riff A, 2 times
Gtr. 3 tacet
N.C.
Oh.
Mm.
Verse
Gtr. 1: w/ Rhy. Fig. 1
C5
3. Here come the world, look in its
A5
eye.
C5
Fu - ture un - cer - tain,
but cer - tain - ly
A5
slight.
Gtr. 2: w/ Riff A, 2 times
C5
Look at the fa - ces, lis - ten to the bells, it's hard
F5
to be - lieve we need a
place called hell,
C5
place called
Gtr. 1: w/ Rhy. Fill 1
F5
hell.
The
Chorus
Gtr. 2 tacet
C5
Gtr. 1
dev - il in - side, the dev - il in - side,
F5/C
ev - 'ry sin - gle one of us, the dev - il in - side.
Gtr. 3
C5
Dev - il in - side, the dev - il in - side,
F5/C
ev - 'ry sin - gle one of us, the
F
dev - il in - side.

Interlude





Guitar Solo




C5
G
1/2
1/2
Em
G
8va
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 12 meas.
C5
A5
4. Well, here comes the wom - an, with the look in her eye.
8va
Gtr. 2 tacet
C5
A5
She's raised on leath - er, with flesh on her mind.
Gtr. 3 8va
delay


Gtr. 2: w/ Riff A
C5
F5
Words are weap - ons, sharp - er than knives. Makes you won - der how the
8va
delay
Chorus
Gtr. 3 tacet
Gtr. 2 tacet
Gtr. 1
oth - er half die. Dev - il in - side, the dev - il in - side, ev - 'ry sin - gle one of us, the
C5
F5/C
dev - il in - side. Dev - il in - side, dev - il in - side, ev - 'ry sin - gle one of us, the
C
F
dev - il in - side. The dev - il in - side, dev - il in - side, ev - 'ry sin - gle one of us, the
Gtr. 3
loco


C
F
dev - il in - side. _
Dev - il in - side, _
dev - il in - side, _
ev - 'ry sin - gle one of us, ___ the
Outro
Gtr. 1: w/ Rhy. Fig. 2, till fade
C F C F C F Bb F
dev - il in - side.
Oh, oh, oh.
let ring throughout
Bb F Bb C F C F C F Bb F
Na, na, ___ na.


The dev - il in - side.
Yeah, yeah, yeah.
Oh.
The dev - il in - side.
Gtr. 2: w/ Fill 1, 8 times
w/ voc. ad lib., till fade
Play 8 Times and Fade
Yeah, yeah, yeah.
simile on repeats
*Sing 1st time only.
Fill 1
Gtr. 2

Every Breath You Take

Written and Composed by Sting

All Gtrs. Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭




Badd9
Esus2
aches with ev-'ry step you take. 3., 4. Ev-'ry move you
P.M.
Verse
Gtr. 1: w/ Rhy. Fig. 1
Aadd9
F#m9
Dsus2
make. Ev-'ry vow you break. Ev-'ry smile you fake. Ev-'ry claim you stake,
To Coda
Bridge
Esus2
Gtr. 1: w/ Rhy. Fig. 2
F#m9
Gtr. 2
F
Gtr. 1 tacet
F
G
w/dist.
I'll be watch-ing you. Since you've gone I've been lost with-out a trace,
F
G
I dream at night I can on-ly see your face. I look a-round, but it's you I can't re-place,
F
I feel so cold and I long for your em-brace. I keep cry-ing, ba-by, ba-by, please.
Interlude
Gtr. 2 tacet
Aadd9
F#m9
Ooh. Ooh. Ooh. Ooh.
Gtr. 1
P.M.

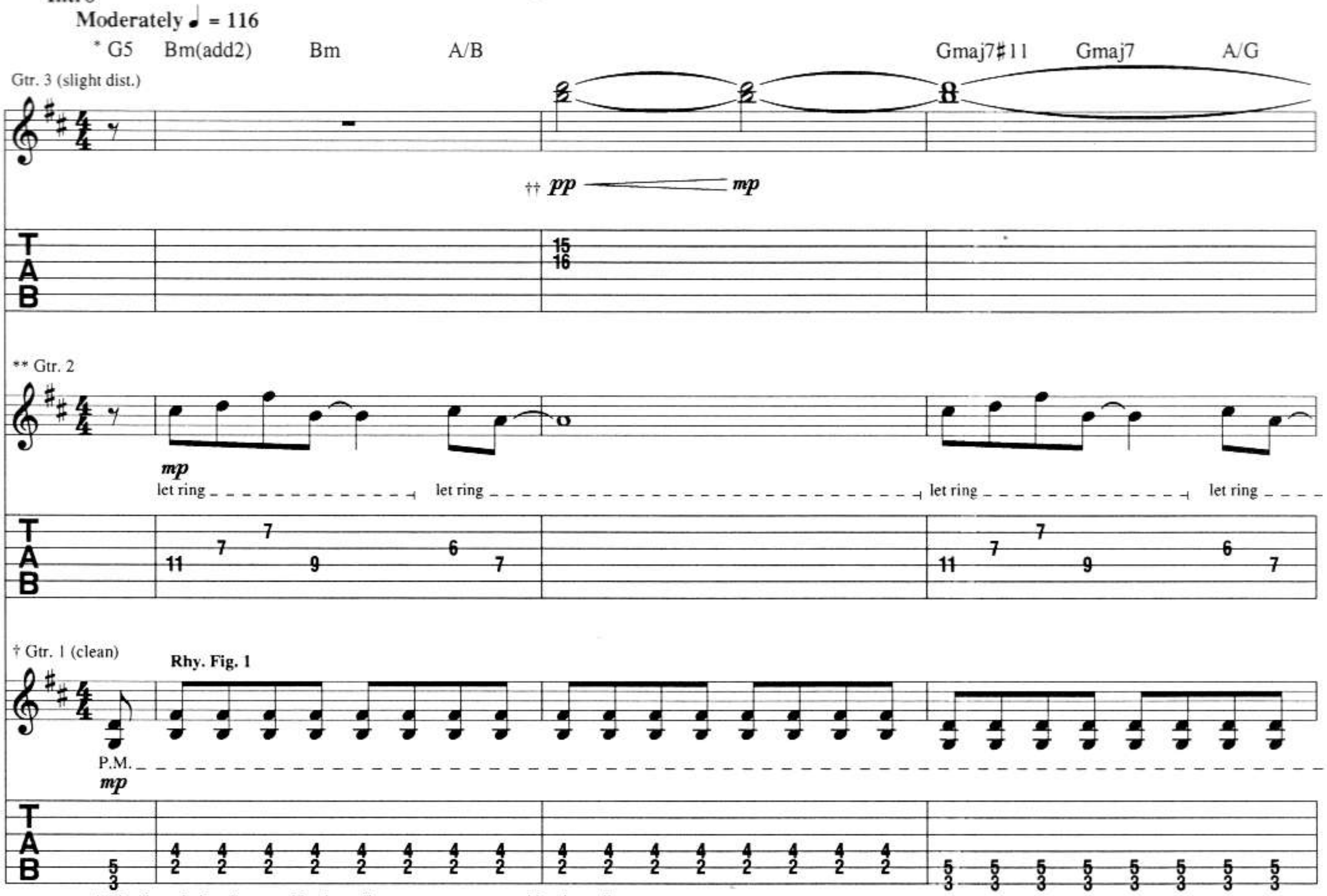


Dsus2
Esus2
1.
F#m9
Ooh.
Ooh.
P.M.
2.
Aadd9
D.S. al Coda
Coda
Dsus2
Esus2
Ooh.
Oh, can't you
Ev'ry move you make. Ev-'ry step you take, I'll be watch-ing you.
Gtr. 1
P.M.
F#m9
I'll be watch - ing
P.M.
Outro
(w/ ad Lib lead voc.)
Aadd9
F#m9
Dsus2
Play 8 Times & Fade
you.
I'll be watch - ing
1., 5. (Ev-'ry breath you take. Ev-'ry move you make. Ev-'ry bond you break. Ev-'ry step you take.)
2., 4., 6., 8. (Ev-'ry sin - gle day. Ev-'ry word you say. Ev-'ry game you play. Ev-'ry night you...)
3., 7. (Ev-'ry move you make. Ev-'ry vow you break. Ev-'ry smile you fake. Ev-'ry claim you stake.)
P.M.

Eye in the Sky

Words and Music by Alan Parsons and Eric Woolfson

Intro

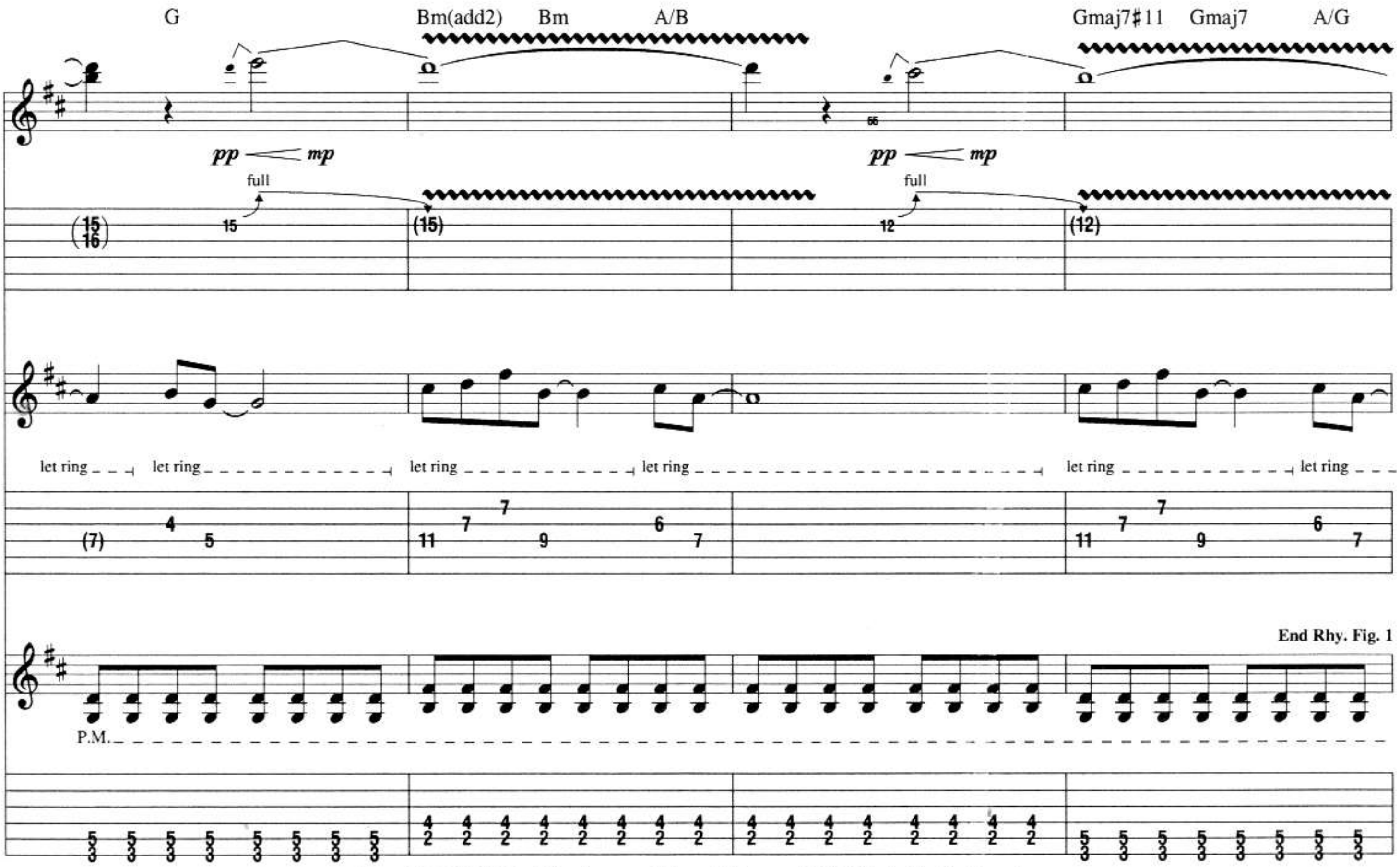


* Chord symbols reflect combined tonality.

†† vol. swell

** Kybds. arr. for gtr.

† doubled throughout




Verse
G
Dsus2 D Dsus2 D
1. Don't think sor - ry's eas - i - ly said.
pp mp
1/2
let ring let ring let ring let ring
P.M.
Rhy. Fig. 2
Gtr. 3 tacet
Bm(add2) Bm Bm(add2) Bm A/B Dsus2 D Dsus2 D
Don't try, turn the ta - bles in stead.
Gtr. 2
let ring let ring
Gtr. 1
P.M. P.M.


Bm(add2) Bm Bm(add2) Bm G6 Gm6
You've ta - ken lots of chanc-es be - fore, but
Rhy. Fig. 3A
let ring
End Rhy. Fig. 2
Rhy. Fig. 3
P.M.
Bm7 E7 D Gmaj7
I ain't gon - na give an - y - more, don't ask me. That's how it goes, 'cause
P.M.
D
part of me knows what you're think - in'.
End Rhy. Fig. 3A
End Rhy. Fig. 3
P.M.


Verse
Gtr. 1: w/ Rhy. Fig. 2
Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7
2. Don't say __ words you're gon - na re - gret. __
2. Don't leave _ false il - lu - sion be - hind. __
Gtr. 4 (clean) Riff A
End Riff A
mp w/ chorus
let ring
Gtr. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
simile on repeat
let ring
Gtr. 2: w/ Rhy. Fig. 2A, simile
Gtr. 4: w/ Riff A
Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7
Don't let ___ the fi - re rush __ to your head. ___ I've
Don't cry, ___ I ain't chang - ing my mind. ___ So
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
G6 Gm6 Bm7 E7
heard the ac - cu - sa - tion be - fore, ___ and I ain't gon - na take an - y - more, __ be - lieve _ me. The
find an - oth - er fool like be - fore, ___ 'cause I ain't gon - na live an - y - more __ be - liev - ing
Gtr. 4
let ring
let ring
let ring
let ring


D Gmaj7 D
sun in your eyes __ makes some of the lies _ worth be - liev - ing.
some of the lies __ while all of the signs _ are de - ceiv - ing. __
I am the
let ring
Chorus
Dadd2 D Dadd2 D F♯m
eye in the sky, _ look-ing at you, __ I can read _ your mind. _ I am the
Gtr. 4
Rhy. Fig. 4B
End Rhy. Fig. 4B
Gtr. 2
Rhy. Fig. 4A
End Rhy. Fig. 4A
simile on repeat
P.M.
Gtr. 1
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1, 2 & 4: w/ Rhy. Figs. 4, 4A & 4B, simile
Dadd2 D Dadd2 D F♯m
ma - ker of rules, _ deal - ing with fools, __ I can cheat _ you blind. __ And


Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Fill 1, 2nd time
Gm6
Bm9
Bm7
Bm9
I don't need to see an - y - more to know that...
I can read your mind.
Gtr. 4
Riff B
let ring
Gtr. 2
Riff B1
Gtr. 1
P.M.
P.M.
Fill 1
Gtr. 3
mp
T
A
B


Gmaj9♯11
Gadd9
Gmaj9♯11
Gadd9
I can read your mind.
(Look - in' at you.
Look - in' at you.
Gtr. 4
End Riff B
let ring
6 3 5 4 3 5 3 5
6 3 5 4 3 5 3 5
6 3 5 4 3 5 3 5
Gtr. 2
End Riff B1
(6 7)
9 11
11 12
7 9
9 11
9 10
Gtrs. 2 & 4: w/ Riffs B & B1, simile
Bm9
Bm7
Bm9
I can read your mind.
Look - in' at you.
Gtr. 1
Play 2nd time only
6 7 4 6 7
1.
2.
Gmaj9♯11
Gadd9
Gmaj9♯11
Gadd9
Gadd9
I can read your mind.)
)
I am the
P.M.
P.M.
cresc.
6 7 4 6 5
5 3
X
5 3

Chorus

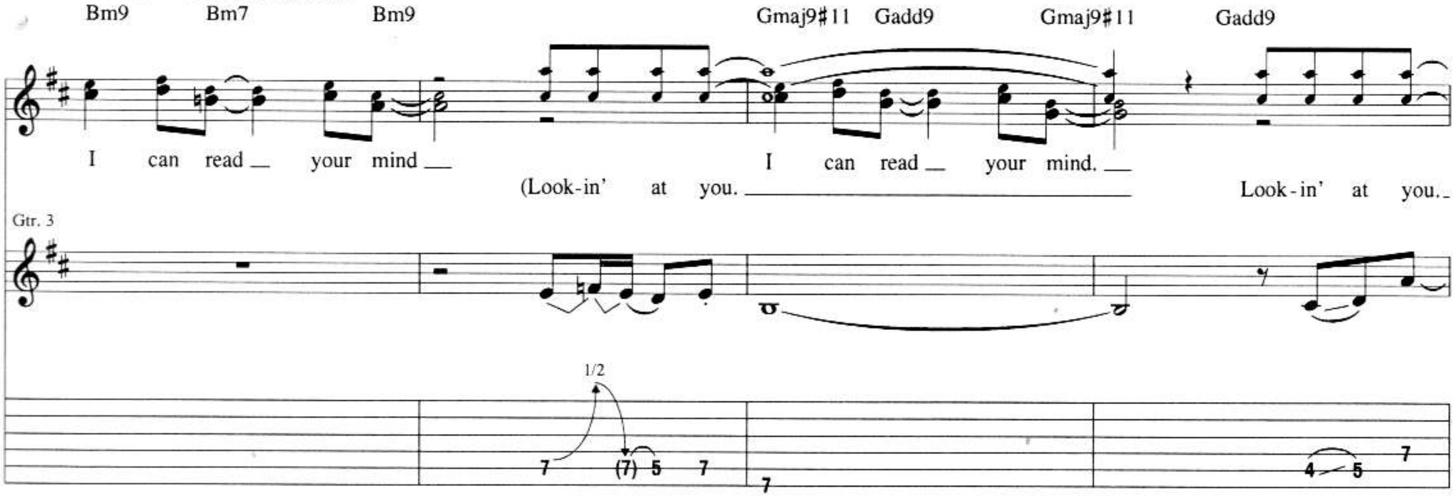

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 4, 4A & 4B, 2 times, simile
Dadd2 D Dadd2 D F#m
eye in the sky, looking at you, I can read your mind. I am the
Gtr. 5 (dist.)
mf
full
Gtr. 6 (dist.)
mf
full
Dadd2 D Dadd2 D F#m
mak - er of rules, deal - ing with fools, I can cheat you blind.
full



* P.M. refers to Gtr. 1 only.

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.
Gtrs 2 & 4: w/ Riffs B & B1, 2 times





Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.
Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9
I can read your mind. I can read your mind.
Look-in' at you.)
full full full full
hold bend
Outro-Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., till fade
Gtrs. 2 & 4: w/ Riffs B & B1, till fade
Begin Fade
grad. release
Fade Out

Eye of the Tiger

Theme from ROCKY III

Words and Music by Frank Sullivan and Jim Peterik



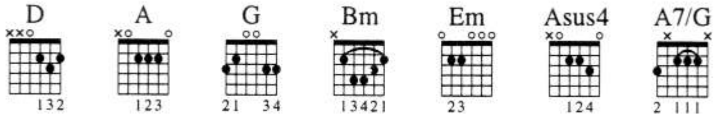

Verse
Gtr. 2 tacet
Gtr. 1: w/ Riff A, 2 times
Cm
Ab/C
Bb/C
Cm
1. Ris - in' up, back on the street, did my time, took my chanc - es.
Ab/C
Bb/C
Cm
Went the dis - tance, now I'm back on my feet, just a man and his will to sur-vive.
Verse
Gtr. 1: w/ Riff A, 2 times, 1st time
Gtr. 1 tacet, 2nd time
Cm
Ab
Bb
Cm
2. So man - y times it hap-pens too fast, you change your pas-sion for glo - ry.
4. Ris - in' up, straight to the top, had guts, got the glo - ry.
Gtr. 1: w/ Riff A, 2nd time
Ab
Bb
Cm
Bb
Cm7
Don't lose your grip on the dreams of the past, you must fight just to keep them a - live.
Went the dis - tance, now I'm not gon - na stop, just a man and his will to sur vive.
It's the
Chorus
Fm
Bbsus4
Bb
Fm
eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-lenge of our
Gtr. 2
Rhy. Fig. 2
C5
Bb5
Fm
Bbsus4
Bb
ri - val. And the last known sur - vi - vor stalks his prey in the night, and he's


To Coda
Fm C/E F Gm Fm Gm A♭
Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)
watch - in' us all in the eye of the ti - ger.
End Rhy. Fig. 2
Verse
Gtr. 1: w/ Riff A, 2 times
Cm A♭/C B♭/C Cm
3. Face to face out in the heat, hang-in' tough, stay - in' hun - gry.
Gtr. 2
Gtr. 3 (dist.)
divisi
mf
* Gtr. 3 to right of slashes
A♭ B♭ Cm B♭ Cm7
They stack the odds, still we take to the street for the kill with the skill to sur-vive. It's the
Chorus
Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 1 & 3 tacet
Fm B♭sus4 B♭ Fm
eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-lenge of our

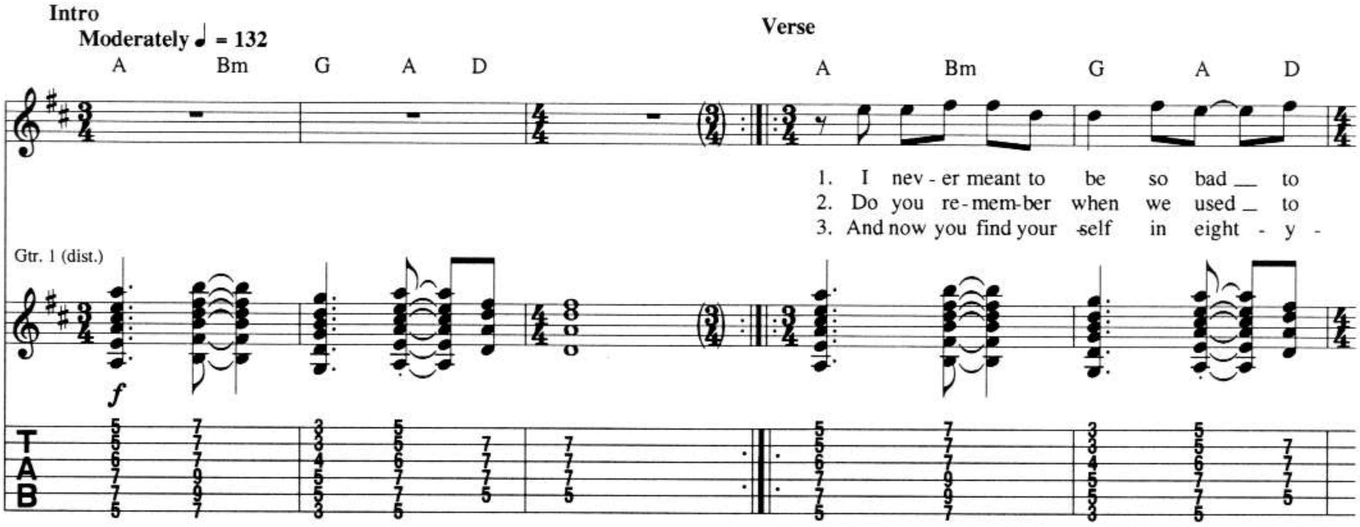

C5 Bb5 Fm Bbsus4 Bb
ri - val. And the last known sur - vi - vor stalks his prey in the night, and he's
Fm C/E Fm Gm Fm Gm Ab
Gtr. 1: w/ Riff A
N.C.(C5)
D.S. al Coda
watch - in' us all in the eye of the ti - ger.
Coda
Ab
Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)
eye of the ti - ger.
Gtr. 2
Outro
Gtr. 1: w/ Riff A, till fade
Gtr. 2: w/ Rhy. Fig. 1, 2 times
C5 Bb5 C5 Bb5 C5 G5 Ab5 C5 Bb5 C5
The eye of the ti - ger.
Bb5 C5 G5 Ab5
Gtr. 2: w/ Rhy. Fig. 1A, till fade
C5 Cm7 Bb/C Cm7 Bb/C Cm7
The eye of the ti - ger.
Begin Fade
C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7 C5 G5 Ab5
The eye of the ti - ger.
C5 Cm7 Bb/C Cm7
Fade Out
The eye of the ti - ger.

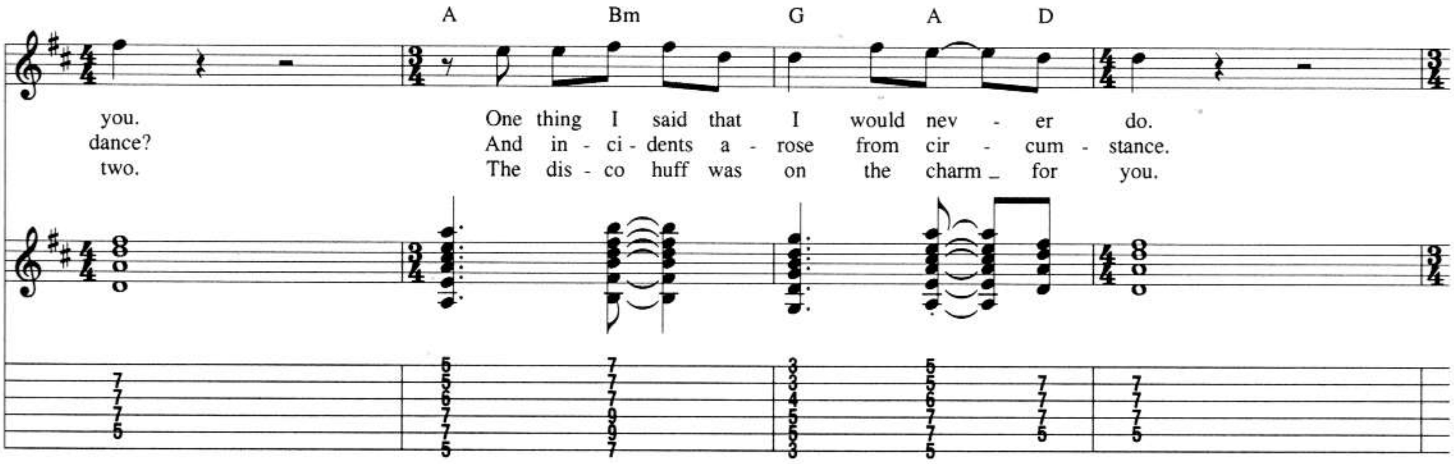
Heat of the Moment

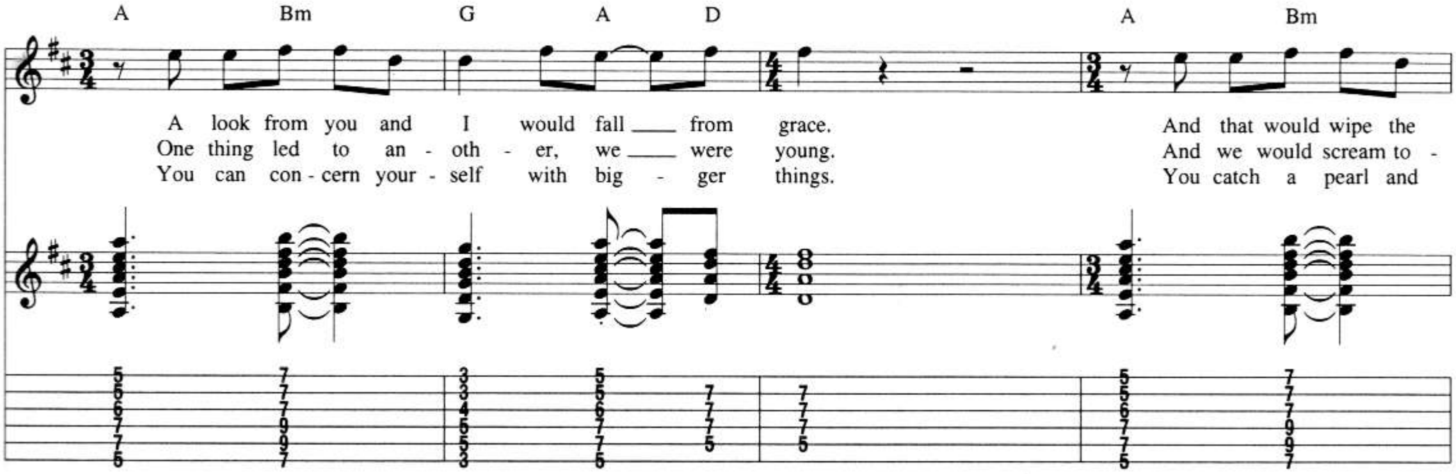
Words and Music by Geoffrey Downes and John Wetton



Tune Down 1/2 Step:
①=Eb ④=Db
②=Bb ⑤=Ab
③=Gb ⑥=Eb








G D G
1. 2.
smile right from my face.
geth - er songs un - sung.
ride the drag - ons wings.
It was the heat
End Rhy. Fig. 1
Chorus
D A G A D A Bm G
Gtr. 2 (acous.)
mf
of the mo - ment tell - in' you what my heart meant. The
Gtr. 1
D A Bm Em Asus4 A
heat of the mo - ment showed in your eyes.
(Eyes.)


3.
Chorus
D A G A D A
Gtr. 2
'Cause it's the heat of the mo - ment. Heat of the mo -
Gtr. 1
full
Bm G D A Bm Em Asus4 A7/G
- ment. The heat of the mo - ment showed in your eyes.
(Eyes.
Gtr. 2 tacet
* F♯m7 Em7
Interlude
B7sus4
)
Gtr. 1
full
* Chord symbols reflect overall tonality.
Bm B7sus4 Bm B7sus4


Bm
B7sus4
G
P.M.
Verse
Gtr. 1: w/ Rhy. Fig. 1
A Bm G A D A Bm
4. And when your looks are gone and you're_ a - lone, how man - y nights you
G A D A Bm G A D
sit be - side__ the phone? What were the things you want - ed for__ your -
A Bm G D G
- self? Teen - age am - bi - tions you re - mem - ber__
Chorus
D A G A
Gtr. 2
__ well. It was the heat__ of the mo - ment
Gtr. 1
D A Bm G D A Bm Em
tell - in' you what your heart__ meant._ The heat of the mo - ment showed in your eyes._

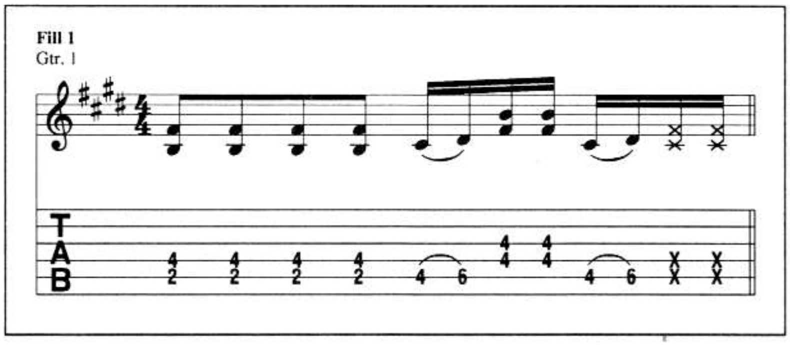

Asus4 A D A G A
It was the heat of the mo - ment.
8va
loco
D A Bm G D A Bm Em
Voc. Fig. 1
End Voc. Fig. 1
Heat of the mo - ment. Heat of the mo - ment showed in your eyes.
Gtr. 2 tacet
Asus4 A7/G F♯m7 Em7
(Eyes.)
full
full
full


Outro-Guitar Solo
N.C.
D A G A D A Bm G
D A Bm Em Asus4 A
D A G A D A Bm G
* Played behind the beat.
D A Bm Em Asus4 A
full
hold bend
full
w/ Voc. Fig. 1, 3 times
D A G A D A Bm G
8va
full
Begin Fade
Fade Out
D A Bm Em Asus4
8va
hold bend
full

Hit Me with Your Best Shot

Words and Music by Eddie Schwartz






A B
how you do it. Put up your dukes, let's get down to it.
in vain. I'll get right back on my feet again.
End Rhy. Fig. 2
*P.M.
*grad. release
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
E A C#m B E A C#m B A B
Hit me with your best shot. Why don't you hit me with your best shot?
E A C#m B E A C#m B A B B A B
1. 2.
Hit me with your best shot. Fire away. 2. You
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E B/D# C#m A B
Gtr. 3 (dist.)
f
slight P.M.
Gtr. 1: w/ Fill 1
E B/D# C#m A B
P.M.
semi-harm.
full
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
E A C#m
B E A C#m B A B E A C#m
full



* Chord symbols reflect implied tonality.




Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Fill 2, 1st time
E A C#m B E A C#m B A B
Hit me with your best shot. Come on, hit me with your best shot.
E A C#m B E A C#m B A B
Hit me with your best shot. Fire a - way.
Outro
E A C#m B A B E A C#m B A B E
Gtrs. 1 & 3
Freely
B A B E E7
Gtr. 1
1/4 1/4 1/4
let ring
Gtr. 3
Fill 2
Gtr. 2
play 7 times

Hold Me Now

Words and Music by Tom Bailey, Alannah Currie, and Joe Leeway



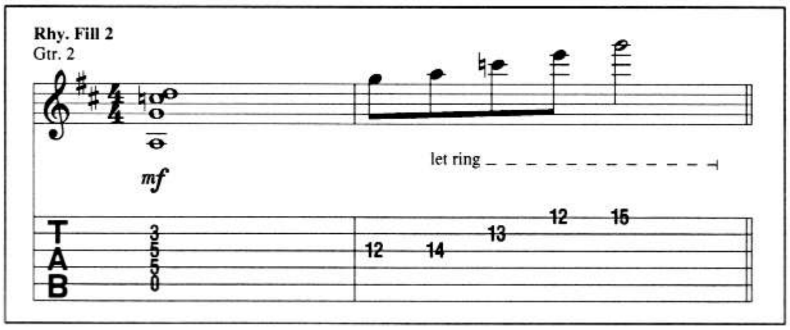
*Piano & kybds. arr. for gtr.


Csus2
Am(add2)
8va
let ring
End Rhy. Fig. 1A
P.M.
End Rhy. Fig. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtrs. 3, 4 & 5 tacet
Gtr. 2 tacet
D5
B5
1. I have a pic - ture pinned to my wall, an
Gtr. 2
8va
let ring


Csus2
Am(add2)
im - age of you and of me and we're laugh - ing with love at it all.
Gtr. 1: w/ Rhy. Fill 1
*Gtr. 1: w/ Rhy. Fig. 1
D5
Look at our life now, all
*1st note is tied from Rhy. Fill 1.
B5
Csus2
tat - tered and torn. We fuss and we fight and de - light
Gtr. 2
let ring
Am7add4
Am7
in the tears that we cry un - til dawn. Oh, oh.
Rhy. Fill 1
Gtr. 1
mp
P.M.
T
A
B


Chorus
Gtr. 1: w/ Rhy. Fig. 1
D
Bm
Hold me now. Whoa, warm my heart.
Gtr. 3
Rhy. Fig. 2A
P.M.
w/ pick
Gtr. 2
Rhy. Fig. 2
mf
Csus2
G/C
Am7add4
Am7
Stay with me. Let lov - in' start, let lov - in' start. 2. You
End Rhy. Fig. 2A
let ring
End Rhy. Fig. 2
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtr. 3: w/ Rhy. Fig. 1A, 2 times
Dsus2
Bsus2
say I'm a dream - er. We're two of a kind,
mp


Csus2
Am7add4
both of us search - ing for some perfect world we know we'll never find.
Gtr. 4
Riff A
Gtr. 2 divis.
Gtr. 1: w/ Rhy. Fill 1
Am7
*Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
Dsus2
So per - haps I should leave here, yeah, go
End Riff A
Gtr. 2
*1st note is tied from Rhy. Fill 1.
Bsus2
Bm
Gtr. 4: w/ Riff A
Csus2
far a - way, but you know that there's no - where that I'd
let ring
Am7add4
rath - er be than with you here to - day. Oh, oh.


Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtr. 2: w/ Rhy. Fig. 2, 1st 6 meas., simile
Gtr. 3: w/ Rhy. Fig. 2A, 2 times
D
Bm
Hold me now. Whoa, warm my heart.
Gtr. 2: w/ Rhy. Fill 2
Gtr. 1: w/ Rhy. Fill 1
Csus2
G/C
Am7add4
Am7
Stay with me. Let lov - in' start, let lov - in' start. Oh, hold
*Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas., simile
D
Bm
me now. Whoa, warm my heart.
*1st note is tied from Rhy. Fill 1
Csus2
G/C
Am7add4
Stay with me. Let lov - in' start, let lov -
Interlude
Gtrs. 1 & 3 tacet
B♭
C
in' start. Whoa.
Gtr. 4
8va
let ring
let ring
15 15 13
17 17 15
Gtr. 2
P.M.
sim.
3 3 5 5 0
6 8 8 7 9 7
8 10 10 9 10 8

Rhy. Fill 2
Gtr. 2
mf
let ring
T
A
B
3 3 5 5 0
12 14 13 12 15

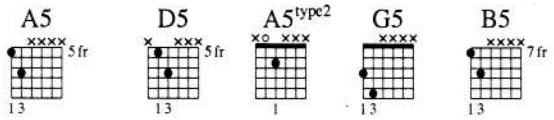

B♭
C
B♭
C
8va
Gtr. 5
P.M.
Gtr. 4
let ring
Gtr. 2
P.M.
B♭
C
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtr. 3: w/ Rhy. Fig. 1A, 2 times
Gtr. 5 tacet
D
3. You ask if I love you.
Well,
8va
P.M.
let ring
P.M.
mf
let ring


Gtr. 4 tacet
Bsus2
Csus2
what can I say?
You know that I do and that this is just one of those games
synth bass arr. for gtr.
Am7add4
Gtr. 1: w/ Rhy. Fill 1
*Gtr. 1: w/ Rhy. Fig. 1
Dsus2
that we play.
So I'll sing you a new song,
please don't cry
w/ pick and finger
*1st note is tied from Rhy. Fill 1
Bsus2
Bm(add2)
an - y - more.
And then
Gtr. 4
8va
Gtr. 2
w/ pick & finger
w/ pick
let ring
let ring


Gtr. 4 tacet
Gsus2
Am7add4
Am7
ask your for - give - ness though I don't know just what I'm ask - ing it for. Oh, oh.
Gtr. 2
let ring
let ring
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile
D
Bm
Hold me now. Whoa, warm my heart.
(Hold me in your lov-in' arms. Warm my
Csus2
G/C
cold and ti - red heart. Stay with me.
Oh, will you stay with me?) Let lov -
Am7add4
Gtr. 1: w/ Rhy. Fill 1
Am7
*Gtr. 1: w/ *Rhy. Fig. 1, 1st 7 meas.
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile
D
- in' start, let lov - in' start. Oh, hold me now. Whoa,
(Hold me in your lov-in' arms.
*1st note is tied from Rhy. Fill 1.
Bm
Gtr. 4: w/ Fill 1, 2nd time
Csus2
warm my heart. Stay with me.
Warm my cold and ti - red heart. Oh, will you
G/C
Am7add4
Gtr. 1: w/ Rhy. Fill 1
Am7
Play 4 Times Fade
Let lov - in' start, let lov - in' start. Oh, hold.
stay with me?)
Fill 1
Gtr. 4
mp
w/ pick & finger
TAB

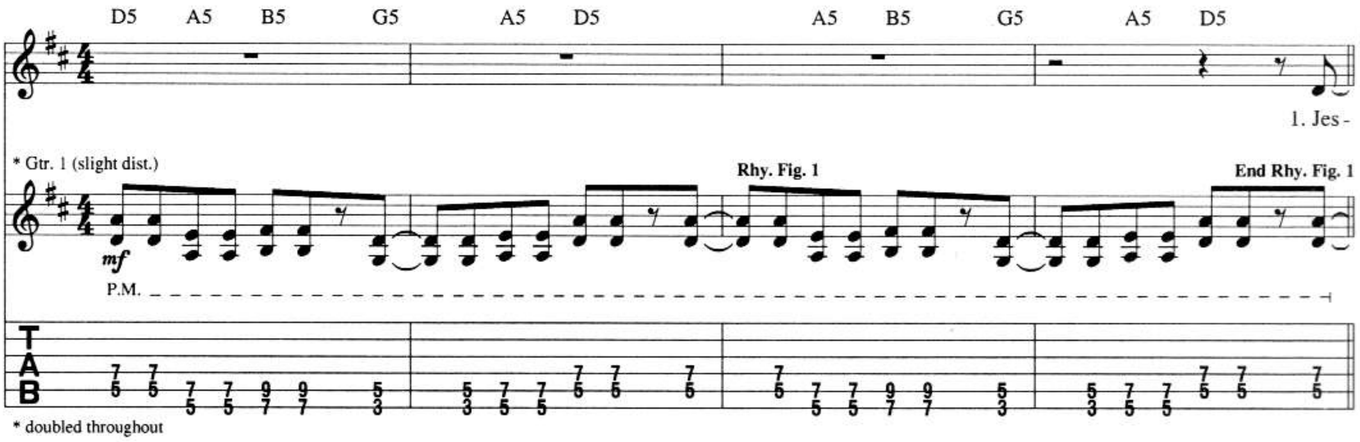
Jessie's Girl

Words and Music by Rick Springfield

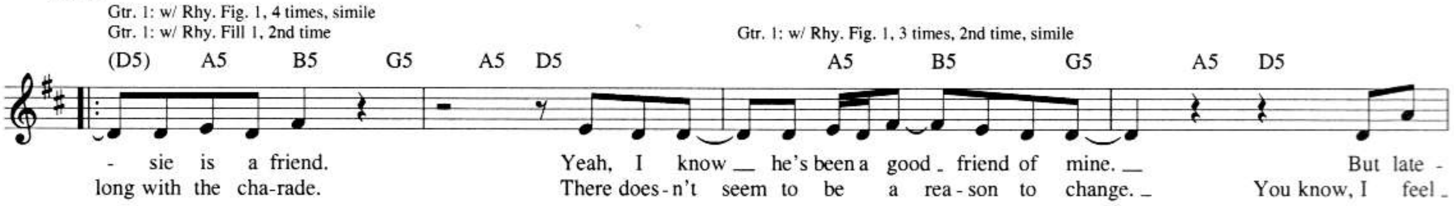


Intro

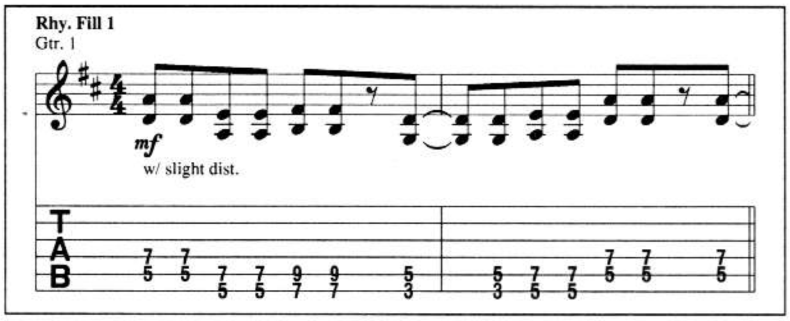
Moderate Rock ♩ = 134



Verse








* Gtr. 1: w/ Rhy. Fig. 1, 2 1/2 times, simile
A5 D5 A5 B5 G5 A5 D5
to make her mine. And she's watch - in' him with those eyes.
is prob - 'ly moot. 'Cause she's watch - in' him with those eyes.
And she's
Gtr. 2 (dist.)
f
* w/ dist.
A5 B5 G5 A5 D5
lov - in' him with that bod - y, I just know it. And he's hold -
A5 B5 G5 A5 D5 A5 type 2
Gtr. 1
P.M.
(cont. in notation)
- ing her in his arms late, late, at night. You know, I wish that I had


Chorus
* A5 D N.C. D N.C. D N.C. A Bm Bsus 2/4 Bm Bsus 2/4 A5 D N.C. D N.C. D N.C. A
Jes - sie's girl. I wish that I had Jes - sie's girl.
Gtr. 2
Rhy. Fig. 2A
P.M.
Gtr. 1
Rhy. Fig. 2
P.M.
* Chord symbols reflect combined tonality.
Bm Bsus4 2/4 Bm Bsus4 2/4
1.
G A D Bm A
Where can I find a wom - an like
End Rhy. Fig. 2A
P.M.
End Rhy. Fig. 2
P.M.


2.
G A D Bm A
that? 2. I play a - Where can I find a wom - an like that, like
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
A5 D N.C. D N.C. D N.C. A Bm Bsus 2/4 Bm Bsus 2/4 A5 D N.C. D N.C. D N.C. A
Jes - sie's girl? I wish that I had Jes - sie's girl.
Bm Bsus4 2/4 Bm Bsus4 2/4 G5 A5 D5 G5 A5 D5 E
Gtr. 1
open
Where can I find a wom - an...
Gtr. 2


Interlude
G5 A5 D5 B5 A5 G D/G A/G
(cont. in notation)
Where can I find a wom - an like that?
Rhy. Fig. 3
Gtr. 2
Gtr. 1
divisi
* P.M.
* P. M. refers to Gtr. 1 only, next 4 meas.
N.C.(G) G D/G A/G N.C.(G)
End Rhy. Fig. 3
P.M.
Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
G D/G A/G N.C.(G) G D/G A/G
And I'm look-in' in the mir - ror all the time,
won - d'rin' what she don't see
N.C.(G) G D/G A/G N.C.(G)
in me.
I've been fun - ny, I've been cool with the lines.
Interlude
G D/G A F#5 B5 F#
Ain't that the way love's sup - posed to be?
Gtr. 2
Gtr. 1
divisi
* P.M.
* P.M. refers to Gtr. 1 only.


1., 2., 3.
4.
G♯m G♯sus 2/4 G♯m G♯sus 2/4
G♯m G♯sus 2/4 G♯m G♯sus 2/4
G5 A5 D5 B5
Tell me... Where can I find a
wom-an like that?
Guitar Solo
D5 A5 B5 G5 A5 D5 A5 B5 G5
Gtr. 1
Gtr. 2
(cont. in slash)
Harm.
w/ bar
hold bend
full
full
A5 D5 A5 B5 G5 A5 D5
w/ pick & fingers

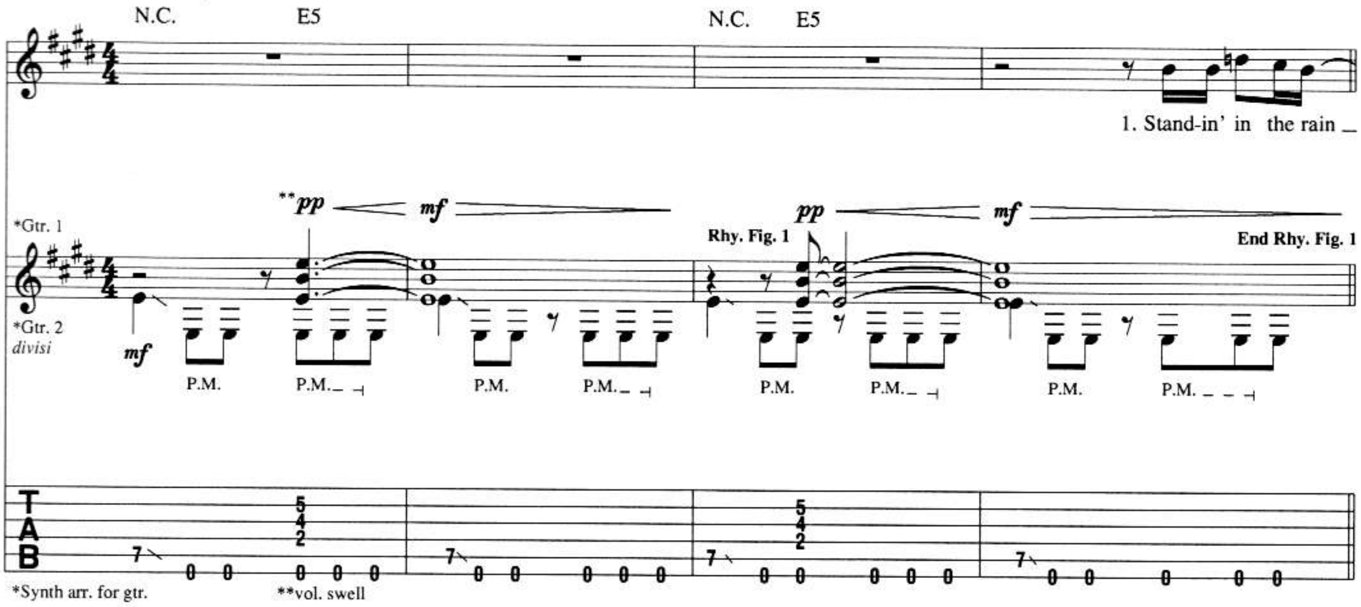

A5 B5 G5 A5 D5 A5 type 2
P.M.
You know, I wish that I had
steady gliss.
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 1/2 times
A5 D N.C. D N.C. D N.C. A Bm Bsus 2/4 Bm Bsus 2/4 A5 D N.C. D N.C. D N.C. A
Jes - sie's girl. I wish that I had Jes - sie's girl.
Jes - sie's girl? I wish I had Jes - sie's girl.
* Sing harmony 2nd time only, next 5 meas.
Bm Bsus 2/4 Bm Bsus 2/4 A5 D N.C. D N.C. D N.C. A Bm Bsus 2/4 Bm Bsus 2/4
I want Jes - sie's girl.
I want, I want Jes - sie's girl.
1.
2.
G5 A5 D5 B5 A5
A D/A A D/A A G D5
Gtr. 1
(cont. in notation)
Where can I find a wom-an like that, like
Gtr. 2
rit.
Gtr. 1
rit.

Juke Box Hero

Words and Music by Mick Jones and Lou Gramm

Intro

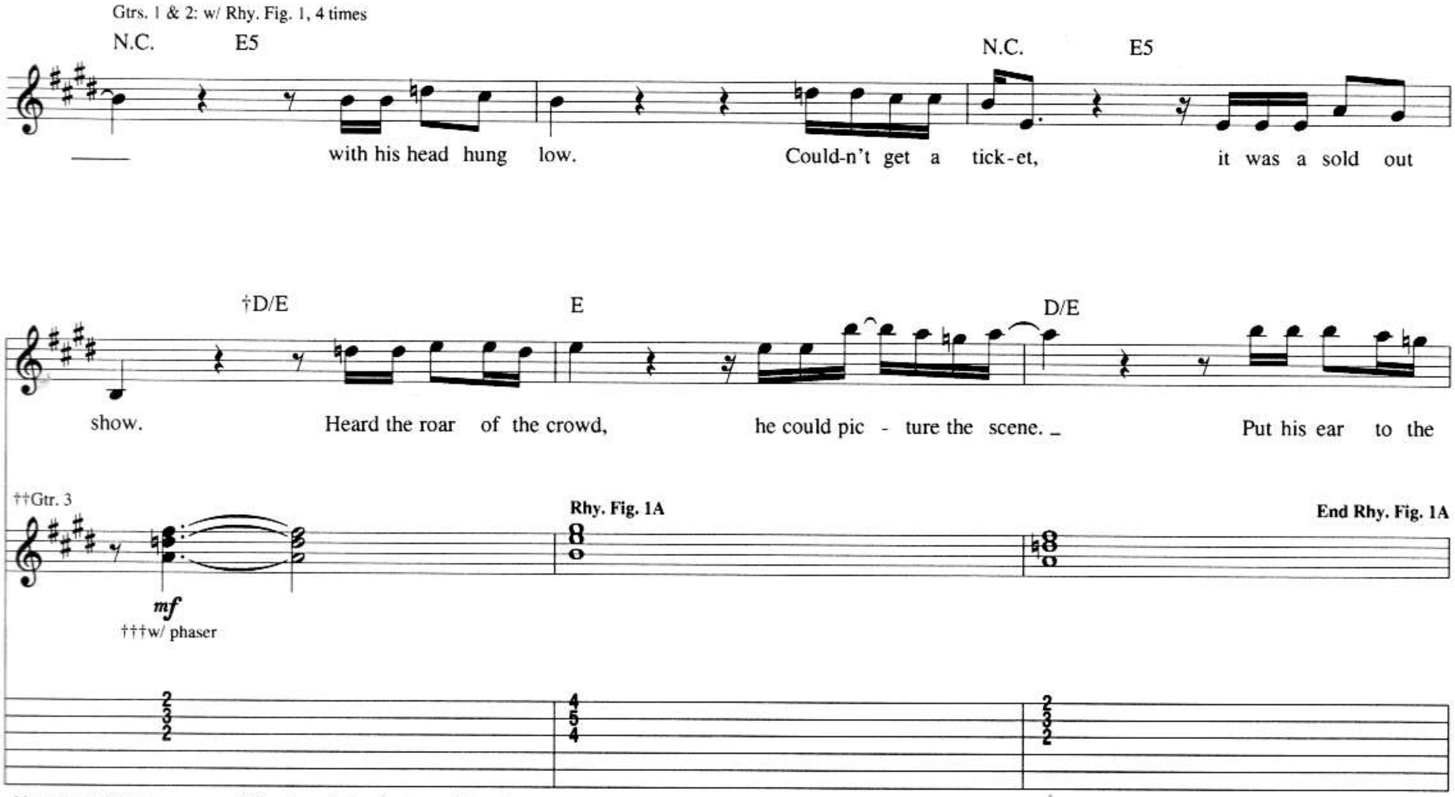
Moderately Slow Rock ♩ = 88



*Synth arr. for gtr. **vol. swell

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times



††Synth arr. for gtr. †Chord symbols reflect overall tonality.
†††Set for long sweep.


Gtr. 3: w/ Rhy. Fig. 1A
Double-Time Feel
E
D/E
E5
wall, and like a dis - tant scream, he heard one gui - tar. ___ Just blew him a -
Rhy. Fill 1
*Gtr. 4 (dist.)
End Rhy. Fill 1
Rhy. Fig. 2
**pp
mf
f
*doubled throughout
**vol. swell
N.C. D5
N.C. E5
N.C. D5
End Double-Time Feel
way. He saw stars in his eyes, and the ver - y next day... 2. He bought a beat-up
End Rhy. Fig. 2
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
P.M.
(cont. in slash)
Verse
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times
Gtr. 4 tacet
Gtr. 5 tacet
D/E
E
Gtr. 4
six - string in a sec-ond-hand store. Did-n't know how to play it, but he knew ___ for
Gtr. 5 (dist.)
mp
w/ bar
-2 1/2
-3


Double-Time Feel
Gtr. 4: w/ Rhy. Fill 1
Gtr. 4: w/ Rhy. Fig. 2
D/E
E5
N.C. D5
sure that one gui - tar felt good in his hands. Did-n't take
Gtr. 4: w/ Rhy. Fig. 3, 3 times
N.C. E5
N.C. D5
N.C. E5
long to un - der - stand. Just one gui - tar slung way
N.C. D5
N.C. E5
N.C.D5
down low was a one - way tick-et, on - ly one way to go. So he start-ed
Pre-Chorus
B5
A5/B
B5
A5/B
B5
A5/B
rock-in', ain't nev-er gon-na stop. Got-ta keep on rock - in', some-day gon-na
(Rock - in'. Rock - in'.)
Gtr. 4
Rhy. Fig. 4
Chorus
End Double-Time Feel
B5
E5
G6(no 3rd)
Dsus2
E5
make it to the top and be a... Juke - box he - ro. (Got stars in his eyes.) He's a
End Rhy. Fig. 4
Rhy. Fig. 5
let ring
let ring
let ring
let ring


G6(no3rd) N.C.(D) (Em) E5 G6(no3rd)
juke - box he - ro. He took one gui - tar.
(Juke - box he - ro,
let ring
1/2
Dsus2 E5 G6(no3rd) N.C.(D) E5
Juke - box he - ro, he'll come a - live to - night.
stars in his eyes. Stars in his eyes.)
End Rhy. Fig. 5
(cont. in slash)
Interlude
Gtr. 4
Gtr. 4 tacet
D5/E
Gtr. 5
Riff A
mp
P.M.
1/4
Rhy. Fig. 1B
End Rhy. Fig. 1B
Gtr. 1
*pp mf
Gtr. 2 divisi
mf
*vol. swell


Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1A & 1B
E
D/E
3. In a town with-out a
Gtr. 5
End Riff A
P.M.
1/4
1/4
Verse
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1A & 1B, 2 times
Gtr. 5: w/ Riff A, simile
E
D/E
E
name, in a heav-y down - pour, thought he cast his own shad-ow by the back - stage
Double-Time Feel
Gtr. 4: w/ Rhy. Fill 1
Gtr. 4: w/ Rhy. Fig. 2
D/E
E5
N.C. D5
door. Like a trip through the past to that day in the rain when that one gui - tar
Pre-Chorus
Gtr. 4: w/ Rhy. Fig. 3
Gtr. 4: w/ Rhy. Fig. 4, simile
N.C. E5
N.C. D5
B5
A5/B
made his whole life change. Now he needs to keep a - rock-in', he just can't
(Rock - in'.)
B5
A5/B
B5
A5/B
B5
End Double Time Feel
stop. Got-ta keep on rock - in', that boy has got to stay on top and be a...
(Rock- in'.)
Chorus
Gtr. 4: w/ Rhy. Fig. 5
E5
G6(no3rd)
Dsus2
E5
G6(no3rd)
N.C.(D)
(Em)
Juke - box he - ro. He's a juke - box he - ro. Yeah,
(Got stars in his eyes. Got stars in his eyes.
E5
G6(no3rd)
Dsus2
E5
G6(no3rd)
juke - box he - ro. With that one gui - tar, he'll come a - live,
Stars in his eyes. Stars in his


N.C.(D)
E5
N.C.(E5)
D5
N.C.(E5)
D5
come a-live to - night.
eyes.)
Gtr. 6 (dist.)
f
Gtr. 4
P.M.
P.M.
Guitar Solo
Double-Time Feel
N.C.(E5)
D5
N.C.(E5)
D5
mf
P.M.
P.M.
*Gtrs. 4 & 5
P.M.
P.M.
*composite arrangement, next 8 meas.
N.C.(E5)
(D5)
(E5)
D5
8va
1/2
P.M.
P.M.
1/2
P.M.



N.C.(E5)
(D5)
(E5)
(D5)
8va
1/2
full
P.M.
(E5)
D5
N.C.(E5)
D5
Yeah.
He's got - ta keep a -
8va
loco
1 1/2
full
P.M.
Pre-Chorus
Gtr. 4: w/ Rhy. Fig. 4, simile
Gtr. 5 tacet
B5
A5/B
B5
A5/B
rock - in',
(Rock - in'.
he just can't stop.
Got - ta keep on
Gtr. 6
8va
loco
f
1/2
P.H.
full


End Double Time Feel
B5 A5/B B5
rock - in', that boy has got to stay on top and be a...
Rock - in'.)
8va
1/2
1 1/2
Chorus
Gtr. 4: w/ Rhy. Fig. 5, 1st 3 meas.
Gtr. 6 tacet
E5 G6(no3rd) Dsus2 E5 G6(no3rd)
Voc. Fig. 1
Gtr. 4: w/ Rhy. Fill 2
N.C.(D) (Em)
End Voc. Fig. 1
Juke - box he - ro. He's a Juke - box he - ro.
(Got stars in his eyes. Ah.
Gtr. 4: w/ Rhy. Fig. 5, 1st 3 meas.
Bkgd. voc.: w/ Voc. Fig. 1
E5 G6(no3rd) Dsus2 E5 G6(no3rd)
Gtr. 4: w/ Rhy. Fill 2
N.C.(D) (Em)
Juke - box he - ro, juke-box he - ro. He's got stars in his eyes.
Star, he - ro, star, star. Star, star.)
E5 G6(no3rd) D5 N.C. (E5)
Stars in his eyes.
Gtr. 4
Gtr. 5
Gtr. 4 divisi
let ring
let ring
1/2
full
full
1/2
*Gtr. 5 notated to left of slash.
Rhy. Fill 2
Gtr. 4
1/2
T
A
B

Love Stinks

Words and Music by Seth Justman and Peter Wolf




C5 A5 C5 F5 C5 A5
just can't win. And so it goes till the day you die. This
just can't hide. You'll hear it call, your heart will fall. Then
Pre-Chorus
C5 F5 C5 A5 G G
thing they call love, it's gon - na make you cry. I've had the blues, the
love will fly. It's gone, that's all. I don't care what an - y
Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fig. 3
P.M.
F N.C.
reds and the pinks. One thing for sure...
? thinks. All I can say is...
(Love stinks.) Love
End Rhy. Fig. 3
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 4 times
C G F G C G
stinks. Yeah, yeah. (Love stinks.) Love stinks. Yeah,
Gtr. 2
Riff A

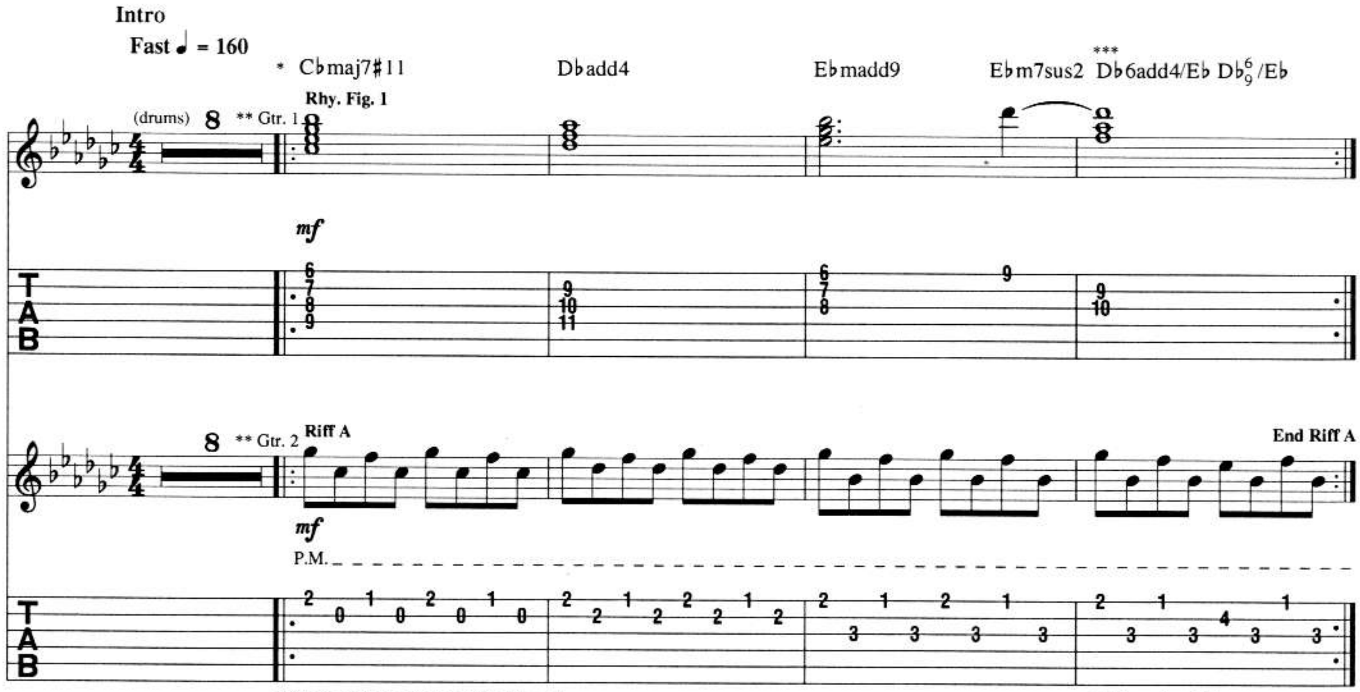

F G C G F G C G
yeah. (Love stinks.) Love stinks. Yeah, yeah. (Love stinks.) Love stinks. Yeah,
End Riff A
1. 2.
Interlude
Gtr. 1: w/ Rhy. Fig. 2, 3 1/2 times
F G F G C5 F5
yeah. yeah. (Bkgd. voc.) Shoo, doo, wop.
** Gtr. 3
Gtr. 2 divisi
w/ bar
* Let ring through 1st bar of repeat.
** Synth arr. for gtr.
Gtr. 2 tacet
C5 A5 C5 F5 C5 A5
Shoo, doo, wop. Shoo, doo, wop, shoop, shoop.
Gtr. 3
1/2
w/ bar
Gtr. 1: w/ Rhy. Fill 1
C5 F5 C5 A5 C5 F5 C5 A5 G
Shoo, doo, wop. Shoo, doo, wop.
1/2
w/ bar
* Vib. w/ bar while sliding.


Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 3 tacet
G
F
N.C.
I've been through dia-monds, and I've been through minks. I've been through it all. Love
(Love stinks.)
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 2 times
C G F G C G F G
stinks. Yeah, yeah. Love stinks. Yeah, yeah. Break down…
(Love stinks.)
Gtr. 2
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times
C G F G C G F
Rhy. Fill 2
End Rhy. Fill 2
Gtr. 1
Love
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times
Gtr. 2: w/ Riff A, till end
Gtr. 1: w/ Rhy. Fill 2
C G F G C G F
stinks. Love stinks. Yeah, yeah. Love stinks. Love stinks. Yeah, yeah. Love
(Love stinks.) (Love stinks.)
Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times
C G F G C G
stinks. Love stinks. Yeah, yeah. Love stinks. I mean it stinks. Yeah,
(Love stinks.)
Begin Fade
Fade Out
Gtr. 1: w/ Rhy. Fill 2
Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times
F C G F G C G
yeah. Love stinks. Love stinks. Yeah, yeah. Love stinks. Love stinks. Yeah…
(Love stinks.) (Love stinks.)

from the Paramount Picture *FLASHDANCE*

Maniac

Words and Music by Michael Sembello and Dennis Matkosky

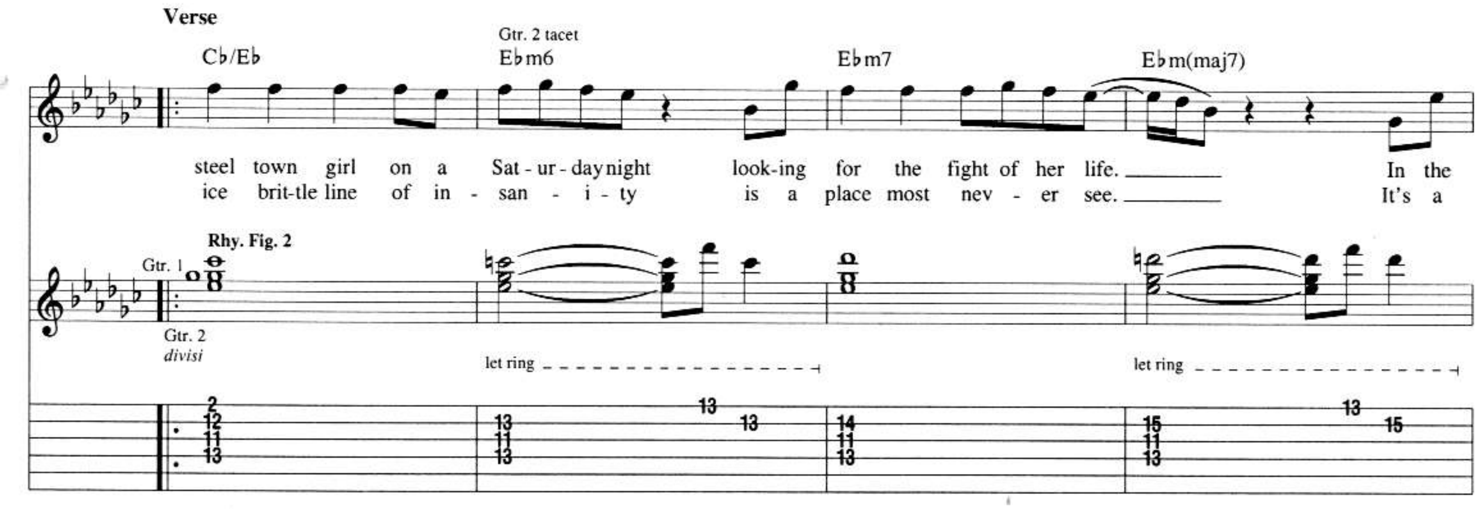


* Chord symbols reflect combined tonality.

** Elec. kybd. arr. for gtr.

*** bass plays Eb






Cb sus2 add#11
Db/Cb
Cb Cbadd9 Cb6/9
Ebm/Bb Bb
real time world no one sees her at all. They all say she's cra - zy. Lock-ing
hard won place of mys - ter - y. Touch it, but can't hold it. You
End Rhy. Fig. 2
let ring
Gtr. 1: w/ Rhy. Fig. 2, simile
Cb/Eb
Ebm6
Ebm7
rhyth - ms to the beat of her heart. Chang - ing move - ment in - to line.
work all your life for that mo - ment in time. It could come or pass
Ebm(maj7)
Cb sus2 add#11
you by. She has danced in - to the
It's a push shove world but there's
Db/Cb
Cb6/9
Ebm/Bb Bb
dan - ger zone when the danc - er be - comes the dance.
al - ways a chance if the hun - ger stays the night.
Pre-Chorus
Gtr. 5: w/ Fill 1, 3rd time
Ab7
Ab7#9
Bb+
Bb+(addb9)
1., 3. It can cut you like a knife. If the gift be - comes a fight.
2. There's a cold ki - net - ic heat. Strug-gling, stretch - ing for the feat.
* Gtrs. 1 & 2
mf
w/ pick & fingers
let ring
* composite arrangement
Fill 1
Gtr. 5
TAB


Gtr. 5: w/ Fill 2, 3rd time
Cb
Ebm/Bb
Bb
All the while be - tween will and what will be. She's a ma -
Nev - er stop - ping with her head a - gainst the wind. She's a ma -
let ring
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile
Gtr. 2: w/ Riff A, 3 times
Gtr. 5: w/ Fill 3, 3rd time
Cbmaj7#11
Dbadd4
Ebmadd9
Ebm9
- ni - ac, ma - ni - ac on the floor.
- ni - ac, ma - ni - ac at your love.
Db6add4/Eb
Cbmaj7#11
Dbsus4
And she's danc - ing like she's nev - er danced be - fore.
And she's danc - ing like she's nev - er danced be - fore.
Gtr. 5: w/ Fill 4, 3rd time
Ebm9
Db6add4/Eb
Cbmaj7#11
She's a ma - ni - ac, ma -
She's a ma - ni - ac, ma -
Fill 2
Gtr. 5
8va
full
Fill 3
Gtr. 5
8va
full
Fill 4
Gtr. 5
mf
1/2


Gtr. 5: w/ Fill 5, 3rd time
D♭add4
E♭madd9
E♭m9
D♭6add4/E♭
D♭6/9/E♭
- ni - ac on the floor.
- ni - ac at your love.
And she's danc -
Gtr. 2: w/ Riff A, 1st 3 meas.
C♭maj7♯11
D♭7add4
Gtr. 5: w/ Fill 6, 3rd time
A♭7add6/9
- ing like she's nev - er danced be - fore.
Gtr. 1
w/ pick
1.
To Coda
(Cra - zy, cra - zy, cra - zy.)
2. On the
Gtr. 2
P.M.
Fill 5
Gtr. 5
8va
f
full
full
Fill 6
Gtr. 5
f
full


2.
Interlude
Gtrs. 1 & 2 tacet
G♭add4
D♭13
Fm(add4)
E♭m7
D♭/E♭ E♭m/F
* Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
mf
** Gtr. 4
Riff B
End Riff B
mf
* Elec. kybd. arr. for gtr.
** Synth. bass arr. for gtr.
Gtr. 3: w/ Rhy. Fig. 3, 3 times
Gtr. 4: w/ Riff B, 3 times
Oo, oh.
Voc. Fig. 1
End Voc. Fig. 1
(La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
Bkgd. Voc.: w/ Voc. Fig. 1
Oah.
Gtr. 5 (dist.)
f
w/ delay

Guitar Solo


Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
C♭/E♭
E♭m6
E♭m7
E♭m(maj7)
8va
full
C♭sus2 add♯11
D♭/C♭
loco
C♭add9
E♭m/B♭
B♭
1/4
1/2
D.S. al Coda
* snap note w/ middle finger
Coda
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., simile
Gtr. 2: w/ Riff A
Cmaj7♯11
D♭add4
E♭m9
D♭add4/E♭
D♭6/9/E♭
Fade Out
Ma - ni - ac, ma - ni - ac at your love.
(Oo, oo, oo.)
And she dances...

Money For Nothing

Words and Music by Mark Knopfler and Sting




B♭5 C5 G5
F5 G5
Verse
G5
Huh!
1. Now, look at them yo - yos, that's the way you do it,
B♭5 C5 G5
you play the gui - tar on the M. T. V.
That ain't work-in', that's the way you do it,
F5 G5
mon - ey for noth - in' and your chicks for free.
Now, that ain't work-in', that's the way you do it,



Bb5 C5 G5
let me tell ya them guys ain't dumb. You may-be get a blis-ter on your lit-tle fin-ger,
8va loco
Harm.
pitch: D
Chorus
F5 G5 Eb5 Bb5
may-be get a blis-ter on your thumb. We got-ta in-stall mi-cro-wave ov-ens,
*Gtrs. 1 & 2 (dist.)
Rhy. Fig. 1
mf
w/ fingers
*Composite arrangement
Eb5 F5 G5
cus-tom kitch-en de-liv-er-ies. We got-ta move these re-frig-er-a-tors,
End Rhy. Fig. 1
C5 D5 E
We got-ta move these col-or T. V.'s. Ow!


Verse
G5
B♭5
C5
2. See the lit - tle fag - got with the ear - ring and the make - up? Yeah bud - dy, that's his own hair.
Gtr. 2
Gtr. 1
G5
F5
G5
That lit - tle fag - got got his own jet air - plane.
That lit - tle fag - got, he's a mil - lion - aire.


Chorus
Gtr. 1: w/ Rhy. Fig. 1, simile
Eb5 Bb5 Eb5 F5
We got - ta in - stall mi - cro - wave ov - ens, cus - tom kitch - en de - liv - er - ies.
Gtr. 2
G5 C5
We got - ta move these re - frig - er - a - tors, we got - ta move those col - or T. V.'s.
Gtrs. 1 & 2
E
Interlude
G5
Oo, a - move - a.
Gtr. 2
Gtr. 1
divisi
Gtrs. 1 & 2
*Gtr. 1 to left of slashes in TAB.
Bb5 C5 G5
Huh!
8va
loco
Harm.


Chorus
F5
G5
Eb5
Bb5
(Got - ta in - stall mi - cro-wave ov - ens,
Gtr. 2
Gtr. 1
Eb5
F5
G5
We got - ta move these re - frig - er - a - tors.
cus-tom kitch-en de - liv - er - ies. We got - ta move these re - frig - er - a - tors,


C5
D5
E5
we got - ta move these col - or T. V.'s.)
Look at ya look here.
Verse
G5
B♭
C5
3. I should-a learned to play the gui - tar,
I should-a learned to play them drums.
Look at that


Gtr. 2 tacet
G5
F5
G5
ma-ma, she got it. Stick-in' in the cam-er-a man, we could have some fun. And
Gtr. 1
he's up there. What's that? Ha-wai-ian nois-es? He's bang-in' on the bon-gos like a chim-pan-zee. Oh, that
Bb5
C5
8va
loco
Harm.
pitch: D
G5
F5
G5
ain't work-in', that's the way you do it, get your mon-ey for noth-in', get your chicks for free.
(That's the way you do it, mon-ey for noth-in', get your chicks for free.)
Chorus
Eb5
Bb5
Eb5
F5
We got-ta in-stall mi-cro-wave ov-ens, cus-tom kitch-en de-liv-er-ies.
Gtrs. 1 & 2


G5
C5
D5
We got-ta move these re-frig-er-a-tors, we got-ta move thse col-or T. V.'s.
(We got-ta move these re-frig-er-a-tors,)
E5
Interlude
G5
Gtr. 2
Gtr. 1
B♭5
C5
G5
Ow!


Verse
F5
G5
G5
Lis-ten here.
4. Now,
that ain't work-ing,
that's
1/2
B♭5
C5
the way you do it,
you play the gui - tar on the M. T. V.


G5
F5
G5
That ain't _ work-in', that's _ the way you do it, mon-ey for noth-in' and your chicks for free. _
G5
B5
C5
Mon-ey for noth-in', chicks for free. _ Get your
(Mon-ey for noth-in',)
Gtrs. 1 & 2
Rhy. Fig. 2
8va
loco
Harm.
pitch: D
G5
1.
F5
G5
mon-ey for noth-in' and your chicks for free. _____ All that...
8va
loco
End Rhy. Fig. 2
Harm.
pitch: D


2.
F5
G5
All that mon-ey for noth-in', chicks for free. _
(Mon-ey for noth - in' and your chicks for free. _
Bb5
C5
G5
Mon-ey for noth-in', chicks for free. _
Get your mon-ey for noth-in' and your chicks for free. _
F5
G5
Bb5
C5
Ow. yeah.
Get your mon-ey for noth-in' and your chicks for free. _ Get your
Gtr. 1
full
full
full
Gtr. 1
8va
loco
Harm.
pitch: D


G5
F5
G5
What's that?
mon - ey for noth-in' and your chicks for free. _
Look at that, look at that.
Get your
hold bend
full
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 1/2 times, simile
w/ Lead Voc. ad lib., 2nd & 3rd times
G5
Bb5
C5
mon - ey for noth - in' and your chicks for free. _ Mon -
(I want my, I want my, I want my M. T. V.
*Sing simile on repeats.
1., 2.
G5
F5
G5
ey for noth - in' ___ and your chicks for free. _ Get your
I want my, I want my, I want my M. T. V.
3.
G5
F5
G5
Mon - ey for noth - in' and your chicks for free. _) That ain't ______
I want my, I want my, I want my M. T. V.)
Gtr. 2
1/2
1/2
1/2
Gtr. 1


Outro
G5
B♭5
C5
work-in'.
Gtrs. 1 & 2
8va
loco
Harm.
pitch: D
Gtr. 2
G5
F5
G5
Gtr. 1
Gtr. 2: w/ Rhy. Fig. 2, simile
Gtr. 1
B♭5
C5
full
G5
8va
loco
F5
G5
Harm.
P.M.
full
1/2
pitch: D



Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2
B♭5
C5
full
G5
F5
1/4
Gtr. 2: w/ Rhy. Fig. 2, simile
Gtr. 1
8va loco
Harm.
pitch: D
Begin Fade
8va
loco


G5
F5
G5
Mon-ey for noth -
Gtrs. 1 & 2
Gtr. 3
(dist.)
mp
Gtrs. 1 & 2
divisi
full
full
full
full
Gtr. 3 tacet
3
Bb5
C5
in', chicks for free.
Mon-ey for noth -
8va loco
8va loco
Harm.
Harm.
pitch: D
F#
Fade Out
G5
3
F5
G5
in', chicks for free.

Owner of a Lonely Heart

Words and Music by Trevor Horn, Jon Anderson, Trevor Rabin and Chris Squire



*Chord symbols reflect implied tonality


Gtr. 4: w/ Fill 1
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5
Prove your-self, you are the move you make. Take your chanc-es, win or los - er.
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5
See your-self, you are the steps you take. You and you, and that's the on - ly way.
A5 B5 C5 D5 G5 A5 B5 C5 D5
Shake, shake your-self, you're ev - 'ry move you make, so the sto - ry goes.
Chorus
G5 A5 B5 C5 D5 G5 A5 B5 C5 D5
Own-er of a lone - ly heart. Own-er of a lone - ly heart.
Gtr. 4
w/ chorus
Harm.
Gtr. 3
w/ chorus
P.M.
let ring
Fill 1
Gtr. 4 (clean)
mf
TAB


To Coda 1
To Coda 2
G5 A5 B5 C5 D5 G5
(Oo, much bet - ter than a)
Own - er of a bro - ken heart.
Harm.
let ring
A5 B5 C5 D5
Gtr. 4 tacet
Own - er of a lone - ly heart.
8va
Harm.


Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff A, 8 times
A5 B5 C5 D5 G5
2. Say you don't want to chance it,
Gtr. 2: w/ Rhy. Fig. 1A
A5 B5 C5 D5 G5
you've been hurt so be - fore.
Gtr. 2: w/ Rhy. Fig. 1
A5 B5 C5 D5 G5
Watch it, now, the ea - gle in the sky,
Gtr. 2: w/ Rhy. Fig. 1A
A5 B5 C5 D5
how he dan - cin' one and on - ly.
Gtr. 2: w/ Rhy. Fig. 1
A5 B5 C5 D5 G5
You lose your-self, no, not for pit - y's sake.
Gtr. 2: w/ Rhy. Fig. 1A
A5 B5 C5 D5
There's no real rea - son to be lone - ly.
Gtr. 2: w/ Rhy. Fig. 1, 2 times
A5 B5 C5 D5 G5
Be your - self, give your free will a chance.
D.S. al Coda
A5 B5 C5 D5 G5
You've got to want to suc - ceed.
Coda 1
Bridge
A5 B5 C5 D5 A A C/A G/A
Own-er of a lone-ly heart.
Gtr. 4
chorus off
Gtr. 3
chorus off
Rhy. Fig. 1A
Gtr. 2
T
A
B


To Coda 3
A
C/A
G/A
Own - er of a lone - ly heart.
Rhy. Fig. 2A
End Rhy. Fig. 2A
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A, 4 times
Af-ter my own in - de - ci - sion they con - fused me so. My love said,
Own - er of a lone - ly heart.
"Nev-er ques-tion your will at all."
In the end you've got to go, look be - fore you leap, and
Own - er of a lone - ly heart.
Asus4
G#13
E13 F13 F#13 G13 G#13
don't you hes - i - tate at all, no, no.
Yow!
Ah, ah, ah, ah, ah,
Guitar Solo
A5 B5 C5 D5 G5
yow!
Gtr. 5 (dist.)
*w/ harmonizer
*Set to harmonize one ocatve lower and a fifth above.

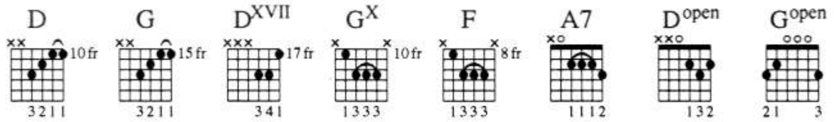

Gtr. 2: w/ Fill 2
A5 B5 C5 D5 A5 B5 C5 D5 G5 F♯5 G5
8va
loco
grad. release
full
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5
w/ bar
1/2
1/4
+1
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5
P.M.
Interlude
Gtr. 5 tacet
D.S. al Coda 2
Gtr. 4
A7sus4 D/F♯ Gsus2 A7sus4 D/F♯ Gsus2
play 3 times
w/ chorus
let ring throughout
Gtr. 3
Fill 2
Gtr. 2
w/ wah-wah


Coda 2
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5 A5 B5 C5 D5
Own-er of the lone - ly heart. Own-er of the lone - ly heart. Own-er of the lone - ly heart.
Gtr. 4
Harm.
Harm.
Gtr. 3
let ring
let ring
G5 A5 B5 C5 D5 G5 A5 B5 C5 D5 A
D.S.S. al Coda 3
(Oo, much bet - ter than a) Own-er of a bro - ken heart. Own-er of the lone-ly heart.
Harm.
Harm.
chorus off
let ring
let ring
chorus off


Coda 3
Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A, 4 times
A C/A G/A A C/A G/A
Soon-er or lat - er each con - clu - sion will de - cide the lone - ly heart.
Own - er of a lone - ly heart.
A C/A G/A A C/A G/A
It will ex - cite, it will de - light, will give a bet - ter start. Don't de -
Own - er of a lone - ly heart.
F/C Eb/C Bb/C
ceive your free will at all. Don't de -
Rhy. Fig. 3A
Gtr. 4
End Rhy. Fig. 3A
Rhy. Fig. 3
Gtr. 3
End Rhy. Fig. 3
Begin Fade
Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A, till fade
w/ ad lib. Bkgd. Voc., till fade
F/C Eb/C Bb/C F/C
ceive your free will - at all. Don't de - ceive your free will at all.
Eb/C Bb/C F/C Eb/C Bb/C
Fade Out
Just re - ceive it. Just re - ceive it.

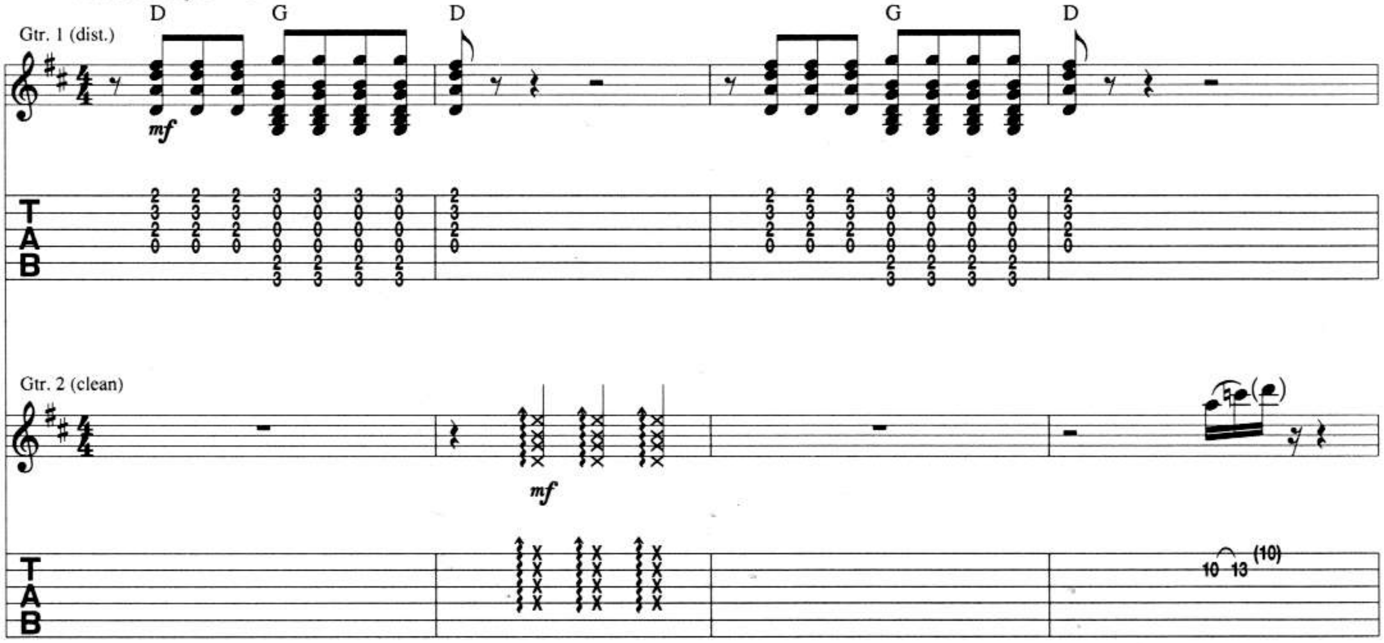
Should I Stay or Should I Go

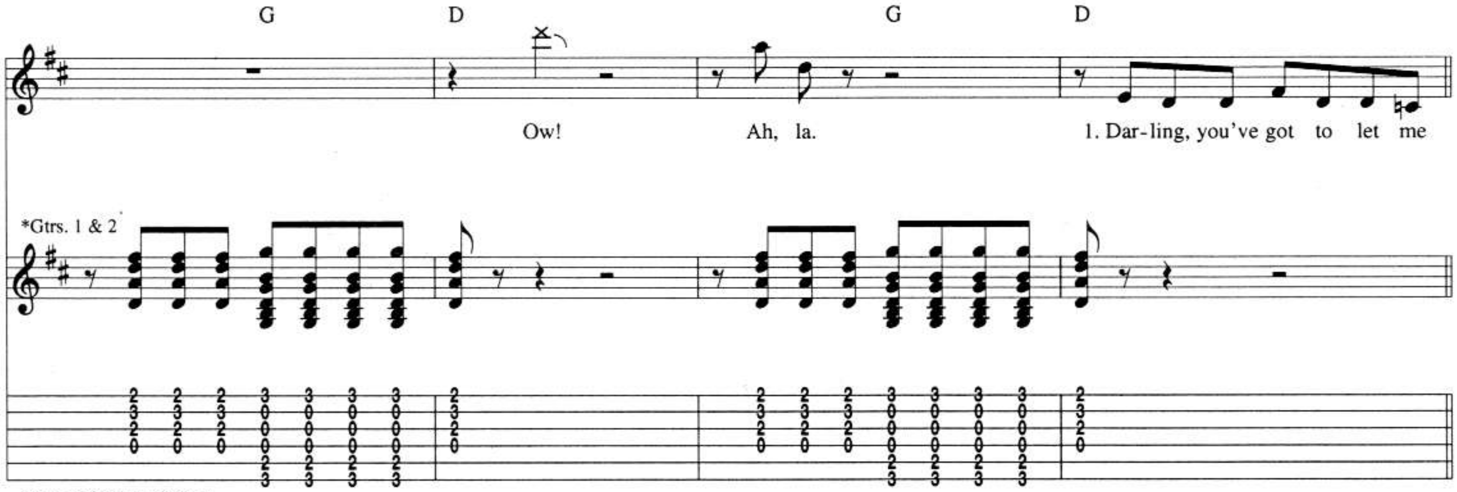
Words and Music by Joe Strummer and Mick Jones



Intro

Moderately ♩ = 114





*composite arrangement



Verse
D G D G D
Gtr. 1: w Rhy. Fill 1, 4th time
know: should I stay or should I go? If you say that you are
tease. You're hap-py when I'm on my knees. One day is fine and next it's
3., 4. See Additional Lyrics
G F G D G
Gtr. 1: w/ Rhy. Fill 2, 4th time
mine, _ I'll be here till the end of time.
black. _ So if you want me off your back,
D A A7
Gtr. 1: w/ Rhy. Fill 3, 4th time
So, you've got to let me know: ______ should I stay or should I
well, come on and let me know: ______ should I stay or should I
Rhy. Fill 1
Gtr. 1
grad. bend
1/2
T A B
Rhy. Fill 2
Gtr. 1
1/4
T A B
Rhy. Fill 3
Gtr. 1
1/4
T A B


1.
2.
D G D D
go?
go?
2. It's al - ways tease, tease,
Should I stay or should I
(cont. in slash)
Chorus
Double-Time Feel
D G D D^XVII D G
Rhy. Fig. 1
Gtrs. 1 & 2
simile on repeat
go now?
(Ten - go fri - o por el so - plo.
Should I stay or should I
go now?
Ten - go fri - o por el
*Bkgd. voc. 2nd time only.
D G^X F G^X
If I go, there will be trou - ble,
so - plo.
Si me voy - va a ser pe - li - gro.
and if I stay, it will be
To Coda
D G D
dou - ble.
Si me que - do es do -
So, come on and let me



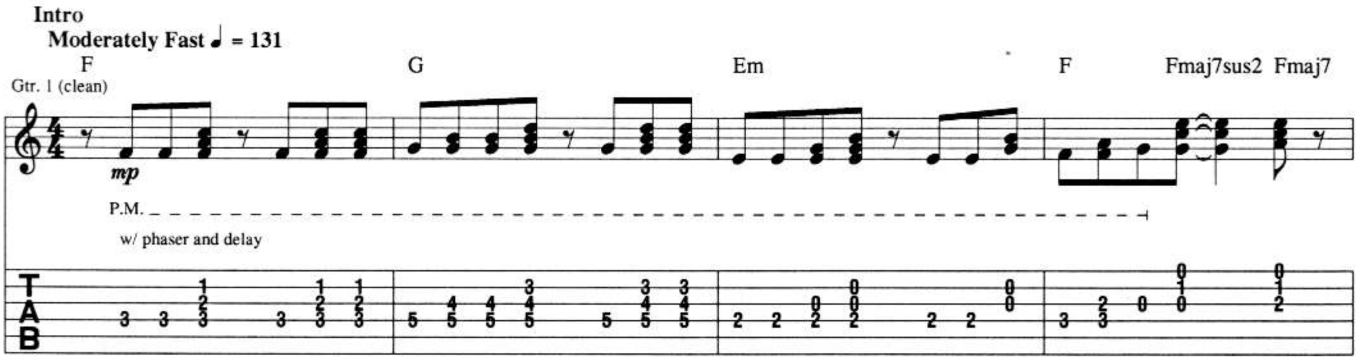
Additional Lyrics

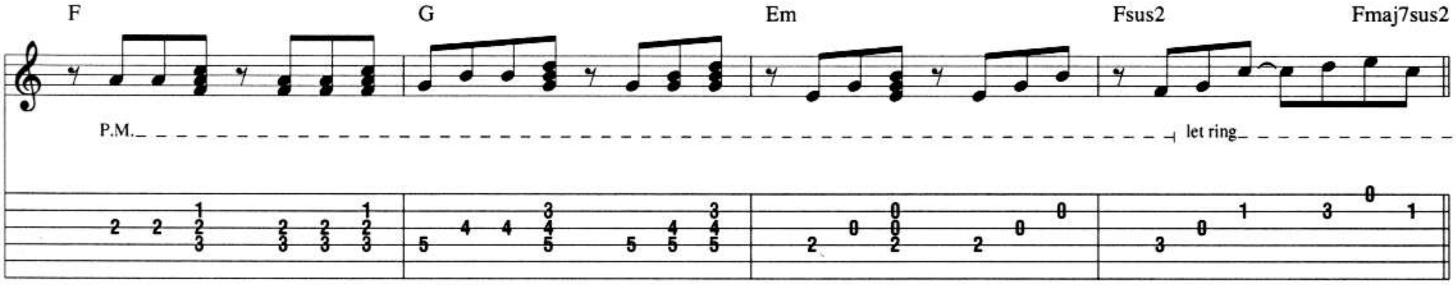
3. This indecision's buggin' me. *(Indecisión me molesta.)*
   If you don't want me, set me free. *(Si no me quieres líbrame.)*
   Exactly who I'm s'pose to be? *(Dígame que tengo ser.)*
   Don't you know which clothes even fit me? *(Sabes que ropa me queda?)*
   Come on and let me know: *(Me tienes que decir.)*
   Should I cool it or should I blow? *(Me debo ir o quedarme?)*

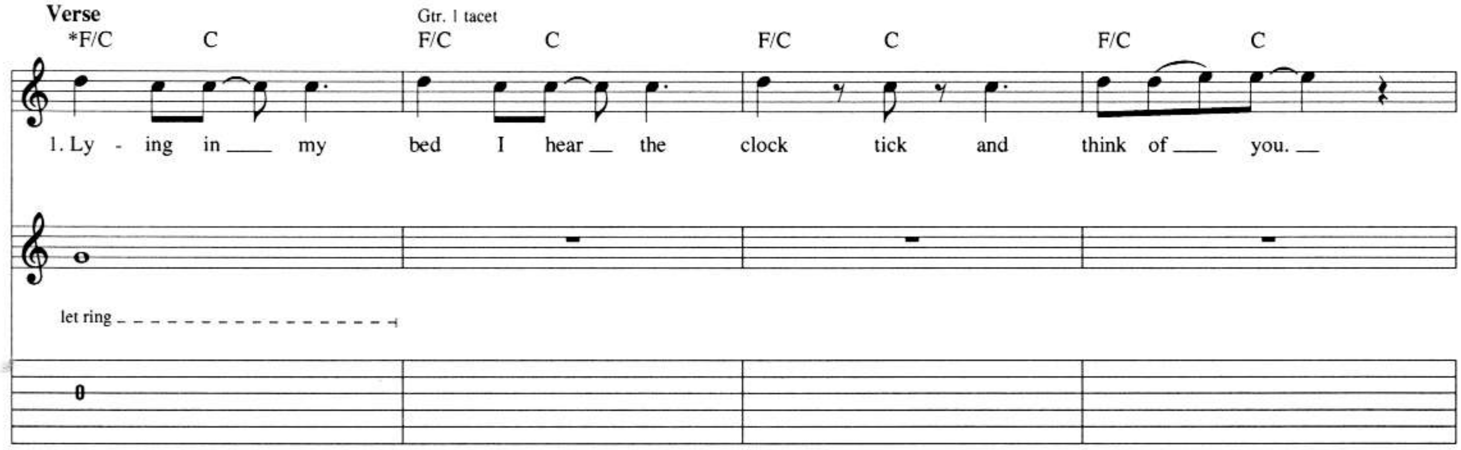
4. *Instrumental (w/ Voc. ad lib.)*

Time After Time

Words and Music by Cyndi Lauper and Rob Hyman







* Chord symbols reflect overall tonality.




Pre-Chorus
F G Em F G Em
Flash - back, warm nights, almost left be - hind.
Rhy. Fig. 1
P.M.
F G Em F G
Verse
F/C C
Suit - case of mem - o - ries, time af - ter. 2. Some - times you
End Rhy. Fig. 1
P.M.
H.H.
F/C C F/C C F/C C F/C C
pic - ture me, I'm walk - ing too far a - head. You're call - ing
H.H.
P.M.
F/C C F/C C F/C C
Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 1, simile
F G Em F
to me, I can't hear what you've said. 1. Then 3. you say go slow,
2. Se - crets sto - len
G Em F G Em F
I fall be - hind. The sec - ond hand un - winds.
from deep in - side. The drum beats out of time.
If you're lost,


Chorus
G Am Am7 Fadd9 G7sus4 C
you can look and you will find me, time af - ter time. If you fall
Gtr. 1 Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
let ring
Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile
To Coda 1
G Am Am7 Fadd9 G7sus7 C
I will catch you, I'll be wait - ing, time af - ter time. If you're lost
G Am Am7 Fadd9 G7sus4 C
you can look and you will find me, time af - ter time. If you fall
(If you fall
To Coda 2
G Am Am7 Fadd9 G7sus4 C
I will catch you, I will be wait - ing, time af - ter time.
I will catch you I'll be wait - ing.)
Guitar Solo
Gtr. 1
F G Em F
let ring
G Em Fmaj7
let ring


Verse
F/C C F/C C Cadd9 F6/9/C Cadd9 F/C C Cadd9
3. Af - ter my pic - ture fades and dark - ness has turned to gray.
let ring
F6/9/C Cadd9 F/C C Cadd9 F6/9/C Cadd9 F/C C
D.S. al Coda 1
Watch - ing through win - dows you're won - der - ing if I'm O. K.
let ring
Coda 1
Interlude
C G Am7 Fadd9 G7sus4
Gtr. 2 (clean)
mf
let ring
Gtr. 3 (clean)
mf
let ring
w/ chorus and delay


D.S. al Coda 2
C G Am7 Fadd9 G7sus4 C
Gtr. 3 tacet
let ring
Coda 2
Outro
Fadd9 C7sus4 C
Time af - ter time.
Gtr. 1
mf
let ring
Gtr. 1 tacet
8va
Begin Fade
Time af - ter...
time.
Fade Out

We Built This City

Words and Music by Bernie Taupin, Martin Page, Dennis Lambert, and Peter Wolf




Gtr. 2: w/ Fill 1, 2nd time
F5 Fsus2 F5 Bb5/F
Knee - deep in the hoop - la, sink - ing in your fight.
We just want to dance here. Some - one stole the stage.
let ring
w/ clean tone
let ring
Eb/F C/F F5
Too man - y run - a - ways, eat - ing up the night.
They call us ir - re - spon - si - ble, write us off the page.
let ring
Pre-Chorus
F C/E Dm Bb/D F/C
Mar - co - ni plays the mam - ba, lis - ten to the ra - di - o.
Rhy. Fig. 2
Gtr. 3
f
w/ dist.
C N.C. F5 N.C. Bb5 N.C.(F) (Bb5) N.C.
Don't you re - mem - ber? We built this cit - y, we
End Rhy. Fig. 2
Gtr. 2
Gtr. 3
divisi
P.M.
* Gtr. 2 notated to left of slashes.


Chorus
Gtr. 2 tacet
(F) (B♭5) (F) (C/E) (Dm) N.C.
built this cit - y on rock and roll. We built this cit - y,
Gtr. 3
P.M.
B♭5 N.C. B♭5 N.C. (F/A) N.C. B♭5 N.C.
we built this cit - y on rock and roll. Built this cit - y,
B♭5 N.C. B♭5 N.C. B♭5 N.C. (F/A)
To Coda
1.
C5 F/A B♭5
we built this cit - y on rock and roll.
Interlude
Gtr. 3 tacet
F B♭ N.C.
Gtr. 2 tacet
F B♭ C/E F
2.
C5 F/A B♭5
2. Some rock and roll.
Gtr. 2
Gtr. 1
divisi
Gtr. 1
Gtrs. 1 & 3

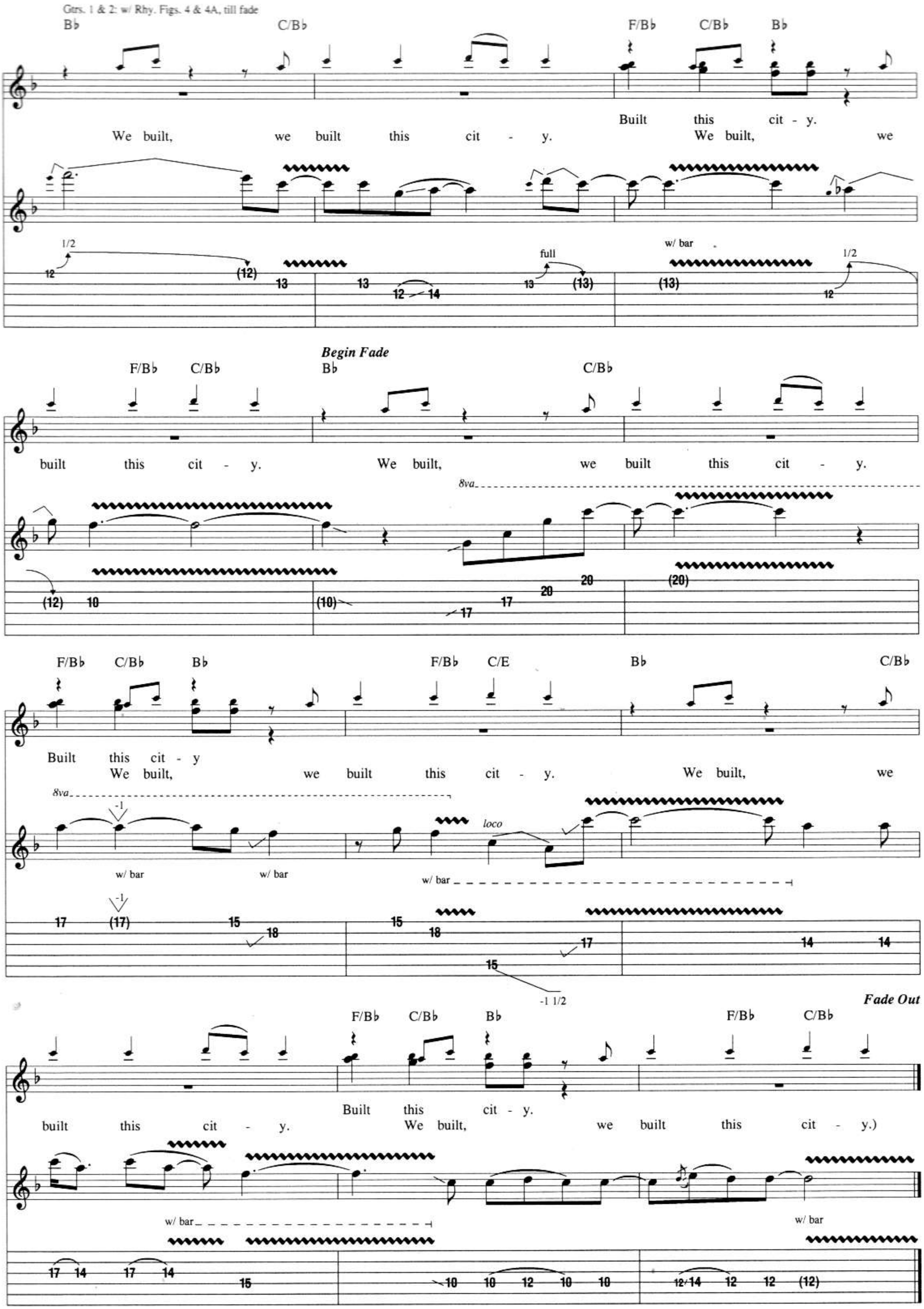

Interlude
Half-Time Feel
End Half-Time Feel
Gtr. 3 tacet
C/B♭
B♭
N.C.
It's just an -
Gtr. 4 (dist.)
1/2
1/2
full
full
Gtr. 3
Gtr. 2
Gtr. 2 divisi
Bridge
N.C.
Gtr. 4 tacet
C/E
F
oth - er Sun - day in a ti - red old street. Po - lice have
Gtr. 4
Gtrs. 2 & 3
*Gtrs. 2 & 3 divisi
P.M.
* composite arrangement
got the choke - hold. Oh. Then we just lost the beat.
Harm.



Verse
Gtr. 3 tacet
Gtr. 3: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Fill 1
C/E F N.C. Fsus2 F5
3. Who counts the mon - ey un -
Gtr. 2
Gtr. 3
divisi
Gtr. 4
P.M.
B♭5/F E♭/F
- der - neath the bar? Who rides the wreck - ing ball
Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fill 1
Gtr. 4: w/ Rhy. Fig. 3, 2 1/2 times
C/F F5
in two - part gui - tars? Don't
End Rhy. Fig. 3
Gtr. 5 (dist.)
Gtr. 6 (dist.)
divisi
mf
*P.M.
* P.M. refers to both gtrs.
Gtrs. 5 & 6 tacet
Gtr. 2: w/ Fill 1
Fsus2 F5 Fsus2 B♭5/F
tell us you need us, 'cos we're the ship of fools
Rhy. Fill 1
Gtr. 3
T
A
B


Interlude
Gtr. 3: w/ Rhy. Fig. 2
E♭5/F C/F F5 F C/E Dm Dm
look - ing for A - mer - i - ca, com - ing through your schools.
8va
Gtr. 2
mp
B♭/D F/C C N.C. F5 N.C. B♭5
Don't you re - mem - ber,
8va
Gtr. 2
*Gtrs. 1 & 3 divisi
P.M.
* composite arrangement
Gtr. 3 tacet
N.C.(F5) (B♭5) N.C. (F5) (B♭5) N.C. F C/E
D.S. al Coda
...mem - ber, ...mem - ber? Mar -
P.M.
Gtr. 2
Gtr. 1 divisi
Coda
C/G F/A B♭/F B♭5 N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C.
rock and roll. Built this cit - y, We
(Oo.
Gtr. 3
P.M.


(F/A) N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C.
built this cit - y on rock and roll. Built this cit - y, we
P.M.
(F/A) C5 F/A B♭5
built this cit - y on rock and roll.
P.M.
Outro
Gtr. 3 tacet
B♭ C/B♭ F/B♭ C/B♭ B♭ F/B♭ C/B♭
Built this cit - y.
(We built, we built this cit - y. We built, we built this cit - y.
Gtr. 4
w/ bar
Rhy. Fig. 4
w/ fingers
End Rhy. Fig. 4
Gtr. 2
Gtr. 1
divisi
P.M.
Rhy. Fig. 4A
End Rhy. Fig. 4A


Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, till fade
B♭ C/B♭ F/B♭ C/B♭ B♭
Built this cit - y.
We built, we built this cit - y. We built, we
1/2 full w/ bar 1/2
Begin Fade
F/B♭ C/B♭ B♭ C/B♭
built this cit - y. We built, we built this cit - y.
8va
F/B♭ C/B♭ B♭ F/B♭ C/E B♭ C/B♭
Built this cit - y
We built, we built this cit - y. We built, we
8va
-1
loco
w/ bar w/ bar w/ bar
-1 1/2
Fade Out
F/B♭ C/B♭ B♭ F/B♭ C/B♭
Built this cit - y.
built this cit - y. We built, we built this cit - y.)
w/ bar w/ bar

We Got the Beat

Words and Music by Charlotte Caffey




C
A A5
Yeah, they got the beat.
Yeah, kids got the beat.
P.M.
Guitar Solo
*A A5
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2
Gtr. 2 (clean)
*let ring
sim.
f
B B5
Gtr. 1: w/ Rhy. Fig. 1, simile
Riff A
End Riff A
D.S. al Coda
Coda
Interlude
Gtr. 1 tacet
N.C.
Yeah, we got it!
(We got the beat.


We got the beat.
We got the beat.
Ev - 'ry - bod - y,
get on your feet.
We got the beat.
We know you can dance to the beat.
We got the beat.
Jump back, get down. 'Round and 'round and 'round.
We got the beat.
E5
Woo!)
Gtr. 1
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A, 3 times
A A5
(We got the beat.
We got the beat.
A Atype2
Gtr. 2
We got the beat.)

What I Like About You

Words and Music by Michael Skill, Wally Palamarchuk and James Marinos




Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile
E A D/F# Asus4 A E A D/F# A
Keep on whis-per-in' in my ear. Tell me all the things that I wan-na hear 'cause that's true,
(Ah. Ah. That's
E A D/F# Asus4 A E A D/F# A
that's what I like a-bout you. 2. What I like a-bout
what I like. That's what I like.)
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile
E A D/F# Asus4 A E A D/F# A
you, you real-ly know how to dance. When you go
you, you keep me warm at night.
E A D/F# Asus4 A E A D/F# A
up-town jump a-round, think a-bout true ro-mance. Yeah.
Nev-er wan-na let you go, know you make me feel al-right. Yeah.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile
E A D/F# Asus4 A E A D/F# A
Keep on whis-per-in' in my ear. Tell me all the things that I wan-na hear 'cause that's true,
(Ah. Ah. That's
To Coda
E A D/F# Asus4 A E A D/F# A
that's what I like a-bout you. That's what I like a-bout
what I like a-bout you. That's what I like a-bout you. That's
E A D/F# Asus4 A E A D/F# G
you. That's what I like a-bout you. Wow!
what I like a-bout you. That's what I like.)
Gtrs. 1 & 2
Guitar Solo
G N.C. D5 G N.C. A5 A
full
full


D/F# A B/F# E/G# B/F# B5 B
Hey!
Harmonica Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 3 times, simile
D.S. al Coda
E/G# A D/F# Asus4 A E/G# A D/F# A
Gtrs. 1 & 2
3. What I like a - bout
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 3 times, simile
E A D/F# Asus4 A E A D/F# A
you. That's what I like a - bout you. Whispered: That's what I like a - bout
what I like a - bout you. That's what I like a - bout you. That's
E A D/F# Asus4 A play 3 times E A D/F# A
you. That's what I like a - bout you. Hey!
what I like. That's what I like a - bout you.)
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A
Uh, huh, hey, hey, hey, hey. (Hey!)
Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A
Uh, huh, brrr. Hey! (Hey!)
Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A
Uh, huh. Hey! (Hey!)
Gtrs. 1 & 2
let ring
let ring

Your Love

Words and Music by Tommy Rocco and Becky Foster




C♯5
B5
C♯5
use your love to - night.
I don't wan-na
End Rhy. Fig. 1
P.M.
A5
B5
To Coda
E5/B
lose your love to - night.
Verse
Gtr. 1: w/ Rhy. Fig. 1
E5
C♯5
B5
2. I ain't got man - y friends left to talk to,
no-where to run when I'm in trou - ble.
E5
C♯5
B5
You know I'd do an - y - thing for you.
Stay the night but keep it un - der
Gtr. 2
mp



* Chord symbols reflect conmbined tonality.


Interlude
Gtrs. 1 & 2 tacet
G
Asus2
G
Asus2
Gtr. 4 (dist.)
mf
Gtr. 5 (dist.)
divisi
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
Bridge
Gtr. 3: w/ Rhy. Fig. 3, 2 times, simile
Gtrs. 4 & 5 tacet
Try to stop my hands from shak - ing, but some-thing in my mind's not mak - ing
D.C. al Coda
sense. It's been a while since we were all a - lone. I can't hide the way I'm feel - ing.
Coda
Chorus
* Gtr. 1: w/ Rhy. Fig. 2, till fade, simile
C#m7
Aadd2
Badd4
Yeah. I just wan-na use your love to - night.
Gtr. 2
mp
Riff A
End Riff A
Gtr. 1
Rhy. Fig. 4
End Rhy. Fig. 4
P.M. w/ dist.
dist. off


Gtr. 2: w/ Riff A, 6 times
Gtr. 3: w/ Rhy. Fig. 4, 3 times, simile
C#m7
Aadd2
Badd4
I don't wan - na lose your love to - night.
C#m7
Aadd2
Badd4
I just wan - na use your love to - night.
C#m7
Aadd2
Badd4
I don't wan - na lose your love to - night.
Gtr. 4
Outro
Gtr. 3: w/ Rhy. Fig. 4, till fade, simile
Gtr. 2: w/ Riff A, till fade, simile
C#m7
Voc. Fig. 1
Aadd2
Badd4
(Use your love.
C#m7
Aadd2
Badd4
End Voc. Fig. 1
Lose your love.)
Your


Bkgd. Voc.: w/ Voc. Fig. 1, till end
C#m7
Aadd2
Badd4
love.
No I don't wan-na
C#m7
Aadd2
Badd4
lose…
No, I don't wan-na...
No, I don't wan-na...
(To - night.)
C#m7
Aadd2
Badd4
I don't wan-na lose
your
(To - night.)
C#m7
Aadd2
Badd4
love,
your,
your,
your
love.
(To - night.)
let ring


C♯m7
Aadd2
Badd4
(To - night.
Begin Fade
C♯m7
Aadd2
Your love.
I don't wan - na lose your love to -
let ring
Badd4
C♯m7
night.)
Your love.
Aadd2
Badd4
Fade Out
(To - night.)

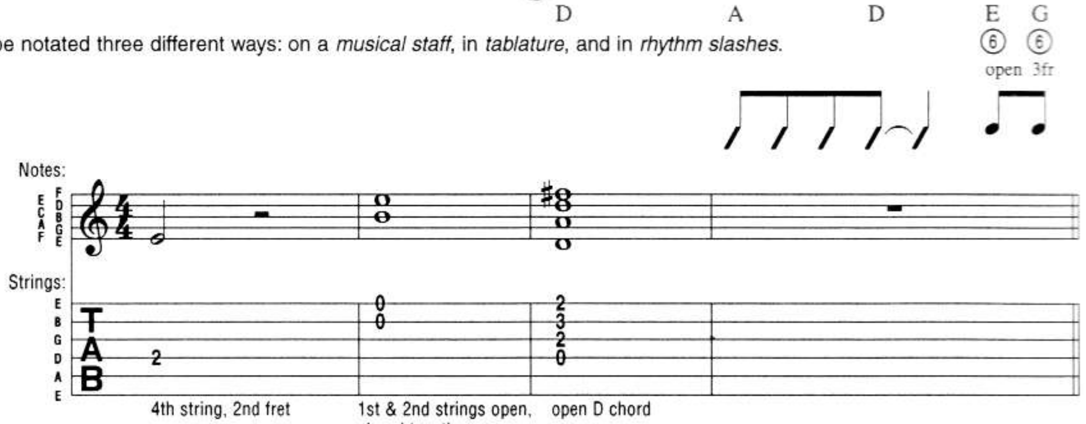
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

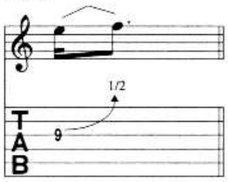
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

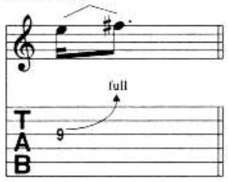


4th string, 2nd fret — 1st & 2nd strings open, played together — open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



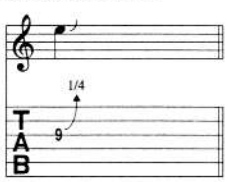
WHOLE-STEP BEND: Strike the note and bend up one step.



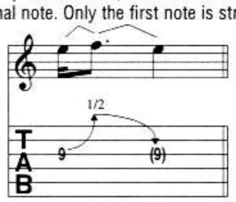
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



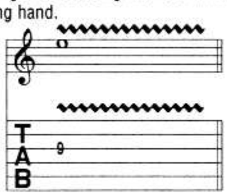
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



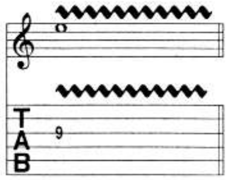
PRE-BEND: Bend the note as indicated, then strike it.



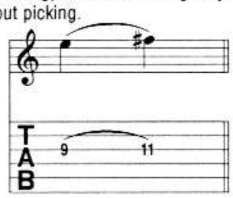
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



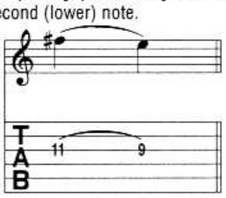
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



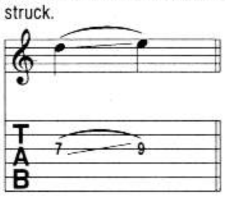
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



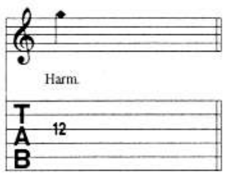
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



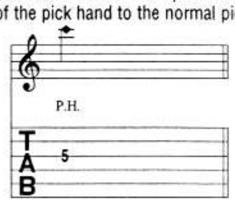
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



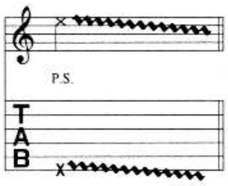
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



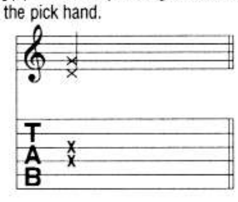
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



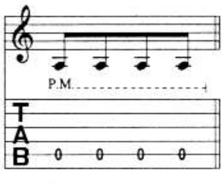
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



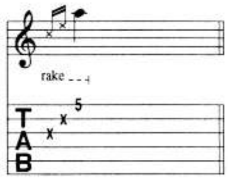
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



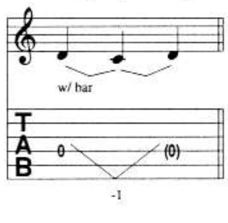
RAKE: Drag the pick across the strings indicated with a single motion.



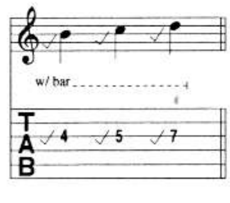
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



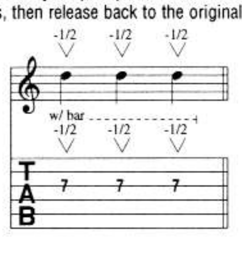
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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ISBN 0-7935-8281-4

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